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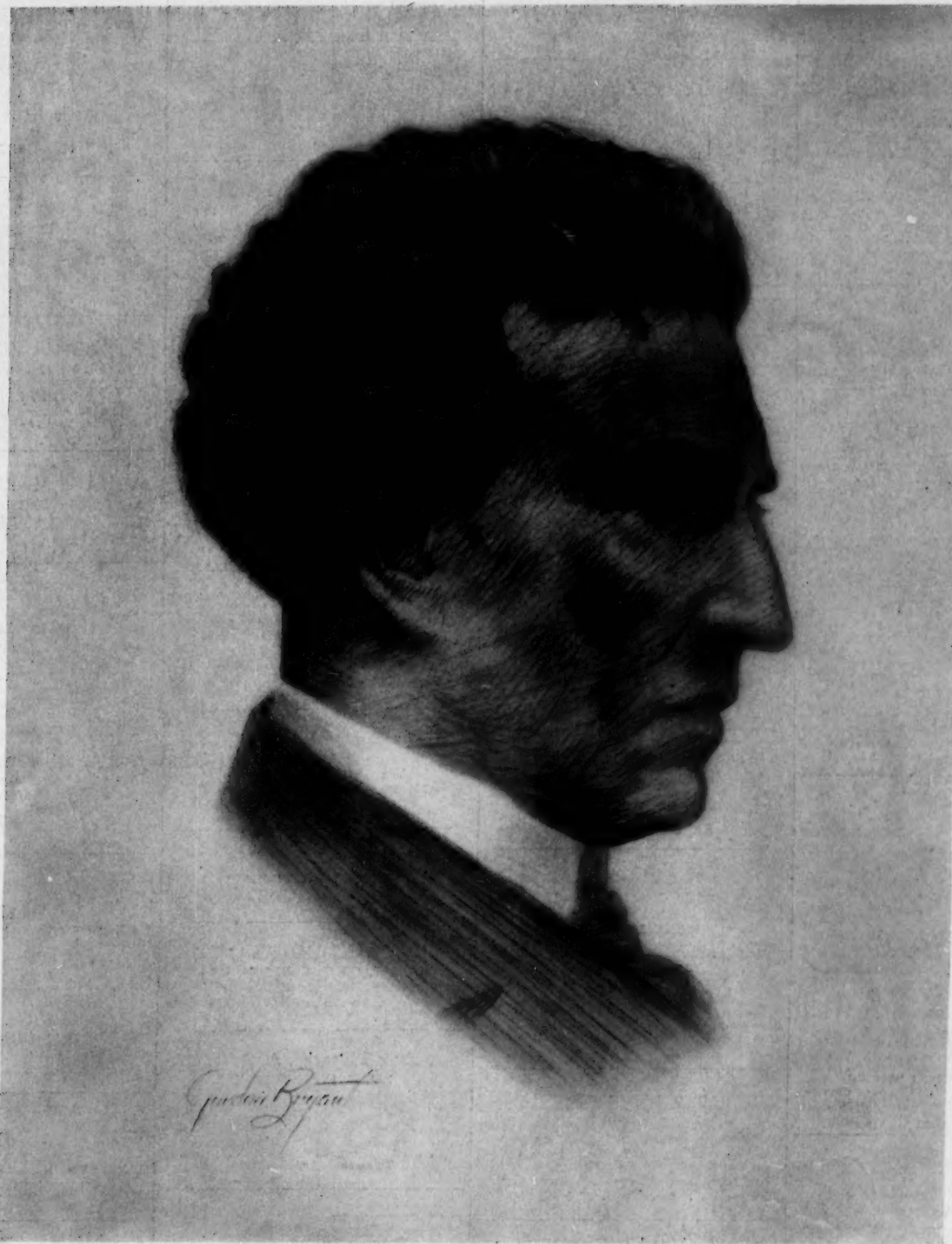
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METROPOLITAN PRESENTS LE ROI DE LAHORE  
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While Melodic Ideas of Real Value Seem Lacking, There Is Much to Interest and Fascinate in the Splendid Singing and Acting and Remarkably Good Scenery and Costumes—Lauri-Volpi the Principal Star, with Delia Reinhardt Also Scoring a Genuine Success—De Luca Superb, and Rothier and Alcock Also Win Honors—Boris Anisfeld the Real Protagonist—Other Operas of the Week

Jules Frederick Emile Massenet was born in Montaud, near St. Etienne, France, on May 12, 1842. He couldn't help winning the Prix de Rome in 1863, when he was twenty-one years old, and the first opera of his to be produced was *La Grand'tante*, which saw the footlights at the Opéra-Comique in April, 1867. Then came *Don Cesar de Bazan* in November, 1872, also at the Opéra-Comique, and the third opera was *Le Roi de Lahore*, first performance on April 27, 1877, just before his thirty-fifth birthday.

Hearing this score for the first time, when it was presented at the Metropolitan last Friday evening, February 29 (its first New York performance, though New Orleans is said to have seen a frugal production in the winter of 1883-84), one was astonished at the superb workmanship of the young man. There is, to be sure, scarcely a melodic idea of real value in the whole score; the tunes, shaken out of his sleeve with the utmost facility, bear the same relationship to real melodies as near-silk to silk. There is not a single melodic phrase that would bring even a glycerine tear to the eye of the most sensitive female movie star, but it is a score absolutely without "holes." From start to finish it is agreeable music, effectively written for the voices and with constant shifting from solo to duet, to ensemble or to chorus, so that the ear is never worried by a long, dull scene enlisting only one or two characters. The orchestration has not quite the sensitiveness of the older Massenet, but it was the best of its kind for its time. The book must have been a great assistance to the young composer. Futile as it is, it is arranged with a dead-sure knowledge of what would keep the public constantly interested. As already mentioned, there are no long, dull scenes for a few characters; on the contrary there is constant shifting of masses and costumes, and a gorgeous ballet with some of the opera's best music; and, in the Metropolitan production, there is one of the finest scenic settings that has ever been shown on an operatic stage, for which Boris Anisfeld is responsible. It is, in fact, not an opera to move or tensely engage the hearer, but one which can be seen (and was seen last Friday evening) with thorough interest and entire satisfaction; to sum up, a good "show," a lot both for eye and ear. Who could demand more?

## ANISFELD THE REAL PROTAGONIST.

To give the principal credit where it is due, the Metropolitan *Le Roi de Lahore* would have been a very different thing if Boris Anisfeld had not been given a free hand in creating the scenery and costumes. The result was a magnificent riot of color and fantasy, which surpassed even the other two productions, *Snegorotchka* and *Prince Igor*, which Mr. Anisfeld had already made for the Metropolitan. There are no less than six scenes, each one of them beautiful. Perhaps the best was Act III, *Indra's Paradise*, a fabulous, multicolored scene, in which the ballet took place. The King's Palace in *Lahore*, Act IV, Scene I, was another splendid scene, while Act II, *King Alim's Encampment*, recalled the *Steppe* scene in *Prince Igor*. It was with perfect right that Mr. Anisfeld was brought before the curtain with the other artists.

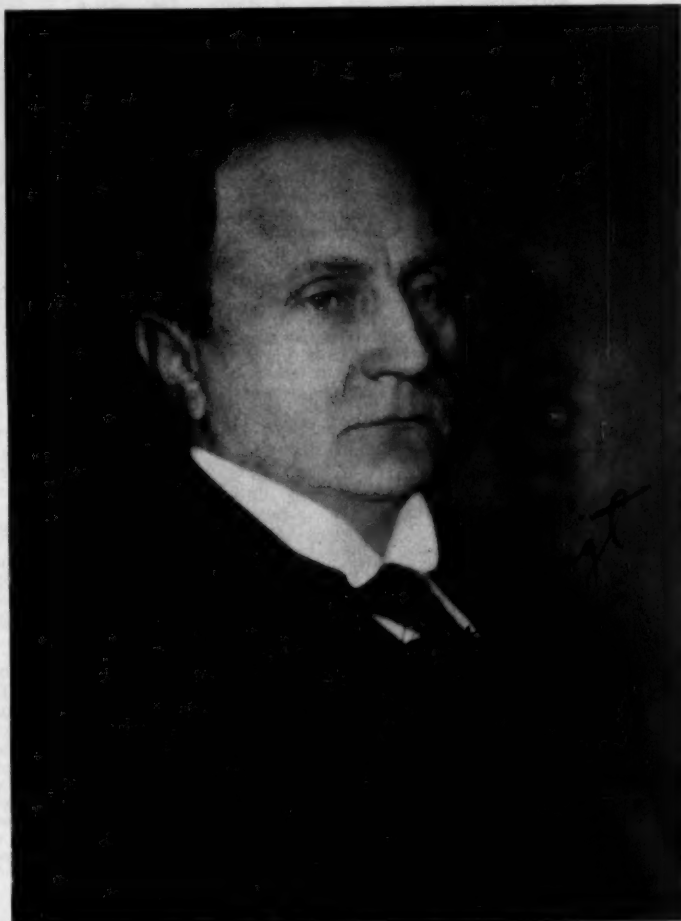
## THE WONDROUS TALE.

The story is a highly artificial one of India. It appears that there is a law against (as Deems Taylor expressed it at the dress rehearsal) "necking in the sanctuary." King Alim, who is in love with a sweet young thing named Sita, forgets about this, and finds it just as handy to put his arm around her in the temple as anywhere else. The High Priest, in punishment, sends him out to fight the Moslems. Now Scindia is Prime Minister and although he is the uncle of Sita, very much in love with her, so he takes advantage of the confusion of the battlefield to have Alim stuck in the back. The God Indra, however, allows Alim to go back to earth for another look at Sita on condition that he will die and come to heaven again when she does. So back he goes, much to the surprise and disgust of Uncle Scindia, who is just about to marry his niece, which, it appears, does not come within the bounds of consanguinity, at least not in India. Alim and Sita go back to the same old temple where they were originally caught and pass pleasantly away in each other's arms, while Uncle Scindia stands around and declares that he (Scindia) is a rascal. As there is no dissenting voice, the curtain goes down on a unanimous vote.

## THE PRINCIPALS.

Lauri-Volpi was Alim. It is a glorious role for a tenor, arias and duets in plenty, with a liberal sprinkling of high notes fortissimo, which cry to be sung in the good, old-

fashioned way, and Lauri-Volpi adapted himself perfectly to the circumstances. He has never sung better at the Metropolitan. At the end of the third act he was recalled repeatedly with the other artists, and finally took a curtain call alone, when the applause was more frantic even than before. Although the role is long, Mr. Lauri-Volpi's voice seemed tireless, finishing as fresh as it began. His creation of the role greatly enhanced his reputation at the Metropolitan. His was the best opportunity of the evening, and he did not fail to arise to the occasion.



GEORG SCHNEEVOIGT.

One of the foremost European conductors, now visiting this country for the first time. He will conduct a pair of concerts of the Boston Symphony Orchestra at Boston on March 8 and 9. Prof. Schneevoigt is a native of Finland. After a successful European career as concert cellist, he first came into prominence as a conductor when leading the concerts at the Exposition at Riga in 1901. In 1904 he succeeded Weingartner as conductor of the Kaim Orchestra, Munich, and in 1909 took the leadership of the Riga Symphony Orchestra. Since 1914 he has been regular conductor of the Stockholm Konserthforening, the leading orchestra of Sweden, and also directs the first orchestra of Denmark at Copenhagen. Each year he is at the head of the Residentie Orchestra from The Hague, which plays at the famous Holland bathing resort, Scheveningen, presenting the most important summer series of concerts in Europe. He comes to America on short leave of absence, but will return soon after his Boston concerts to take up his many duties.

Delia Reinhardt, for the first time, created a role at the Metropolitan, and did excellently throughout. She was in good voice, and sang with meticulous regard for the style of opera in which she was engaged. She shared fully in the honors of the evening. That always reliable and effective artist, Giuseppe De Luca, was the villainous uncle. The part calls for a singer larger in stature, more powerful in voice than De Luca, but his art, both in singing and acting, is so perfected that one forgets he should be a giant. His aria, *Promesse de mon Avenir*, in the fourth act, the best known musical number—the only one, in fact, that has survived on the concert platform—was splendidly sung and won him a long-continued round of applause in the midst of the scene. Leon Rothier was large and loud as the High Priest, and Merle Alcock sang the little that fell to her with taste and finish. Her voice was especially telling in the duet with Mme. Reinhardt in the second act. Jose Mardones sat on his throne, thirty or forty feet above the

stage, as the God Indra in the *Paradise* scene, looking extremely natty in his gold and white costume and singing his dignified solemn music in his dignified and solemn voice.

The chorus had a lot to sing besides wearing a lot of costumes, and did it all very well indeed. Louis Hasselmann conducted, with an enthusiasm and care which inspired his

(Continued on page 41)

KEMP AND VON SCHILLINGS  
VS. SIGNOR GATTI-CASAZZA

German Dramatic Prima Donna and Her Husband Differ with the Metropolitan Opera Impresario as to the Reason for the Singer's Sudden Leaving—Both Sides of the Story

Herewith is an account of the case of Signor Gatti-Casazza, General Manager of the Metropolitan Opera vs. Max von Schillings, Intendant of the Berlin Staatsoper and Mme. Barbara Kemp, German dramatic prima donna of both these operatic institutions, incidentally wife of Herr Professor von Schillings:

Exhibit A: Statement issued by the Metropolitan Opera on Thursday, February 28, headed: "Mme. Barbara Kemp Retires from Metropolitan."

"In consideration of the physical condition of Mme. Barbara Kemp, who needs an absolute rest of at least three weeks, Mr. Gatti-Casazza, with great regret, has decided to grant Mme. Kemp's request for the cancellation of her contract with the Metropolitan."

Exhibit B: Statement made by Herr von Schillings to a group of reporters at his apartment in the Hotel Peter Stuyvesant on Friday afternoon, February 29. We unblushingly lift the interview from the Herald, which had it in best form, since it was a member of the MUSICAL COURIER editorial staff who, for the benefit of the assembled reporters, translated Professor von Schillings' statement, sentence by sentence, as he made it in German.

## THE SCHILLINGS' STATEMENT.

"Mr. von Schillings said his mission here was to increase friendly relations between the Metropolitan and the Staats-Opera, and to discover how the American public were receiving German artists such as his wife.

"He dwelt on the friendship between the German and American artists, opera houses and directors. He described Germany as the flower garden where artistic musical flowers were grown for ultimate gathering into a lovely bouquet to be presented to the American public. But, he said 'the Prussian Government, which operates the Staats-Opera, and the German people do not wish the German artists lost to the fatherland,' so he was here to see how long Mme. Kemp and others were desired here, and to go back home and develop other young stars to fill the vacancies left by Mme. Kemp and the others in the Staats-Opera. Accordingly he asked Gatti-Casazza, when he arrived here, whether the Metropolitan desired the services of Mme. Kemp for future seasons.

"Mr. Gatti-Casazza refused to answer my question," von Schillings said. "And he said that the subject was very unpleasant. From his attitude I gathered that his interest in Mme. Kemp was not very great. I was very much astonished at this for but three months previous he had declined to cancel her contract because she was doing so well, and had sent me a cable in which he said Mme. Kemp was being received very well. When I asked Mr. Gatti-Casazza again about my wife's contract he said that he was very much dissatisfied with her as she had not met all of the conditions of her contract last season.

"Both Mme. Kemp and myself admitted that this was the case. Not knowing conditions in New York, Mme. Kemp did not realize the work that she would have to do here, and that she would not have sufficient time in which to prepare the roles, particularly the role of Selika in *L'Africaine*. This season, however, Mr. Gatti-Casazza expressed his confidence in her.

"However, just after the performance of *Mona Lisa*, February 18 last, I again asked Mr. Gatti-Casazza if he

(Continued on page 42)

## Galli-Curci's London Debut Sold Out Eight Months Ahead

London, February 12.—Galli-Curci's London debut, which takes place just eight months from today in the huge Albert Hall, is already sold out. Messrs. Lionel Powell and Holt, who have arranged for her appearance here in conjunction with Messrs. Evans & Salter, advertised the concert about two weeks ago, and today there is not a seat to be had at any price. It is the first time since the days of Jenny Lind that an artist's fame has preceded her so effectively as this. It is stated that the second concert, taking place on October 19, is also virtually sold out. Other artists appearing in this series include Kreisler and Frieda Hempel. C. S.



## SUNDAY CONCERTS ATTRACT THOUSANDS OF ENTHUSIASTIC MUSIC LOVERS IN BOSTON

**Tito Schipa Takes City by Storm—Carol Robinson Soloist with People's Symphony—Heifetz Draws Capacity House—Concert by Candlelight—Burgin and Fox Give Pleasure—Hadley Conducts Own Work with Boston Symphony and Scores Genuine Success**

Boston, March 2.—Boston may have lost a good deal of its early prestige as the "Hub of the Universe," "City of Culture," etcetera ad libitum, but it is still possible to fill large auditoriums for four concerts in one day. This was the case last Sunday, February 24, when the musical reporter who would not discriminate between musical attractions was obliged to step lively. The musical tournament of that day opened at the Opera House where Tito Schipa, Chicago Opera tenor gave a song recital to a keenly appreciative audience. With the able assistance of Frederick Longas, Mr. Schipa sang an unfamiliar air, *Il Lamento*, by Cesti; *Sento Nel Core*, by A. Scarlatti; a skillfully written song, *En Sourdine*, by Mr. Panizza, well remembered here as one of the conductors of the Chicago Opera; Faure's shimmering *Clair du Lune*; Paladilhe's *Suzanne*; Octavio's air, *Dalla sua Pace* from Don Giovanni; Handel's *Where'er You Walk*; *Sogno d'Amore*—a transcription made by Mr. Schipa from Liszt's *Liebestraum*; three Spanish songs,—*Princesita* by Padilla, *A Granada* by Palicio, and *Ay-Ay-Ay* by Perez-Friere. To close he sang an air from Mignon.

Mr. Longas played two groups of solo pieces—a Schumann romance, Granados's *Goyescas*, Albeniz *Cordoba*, and a Zapateado, presumably by himself.

Mr. Schipa's singing gave one cause to regret that he was not included in the roster of the Chicago Opera during its local season, for he is an artist of rare abilities. The excellent impression which he made here a few seasons ago as a concert singer was confirmed and strengthened on this occasion. His is indeed a beautiful voice, well produced, and his skill as a vocalist is notable. A sensitive musician, the smooth legato which he brought to the Old Italian airs gave cause for admiration. Of added value in the concert hall is clear diction, and Mr. Schipa is easy to follow in whatever language he sings. Indeed, so richly endowed and equipped a singer as Mr. Schipa could well afford to forget all about technical means and lose himself more in the emotion of his songs. The tenor was hugely enjoyed and was obliged to add many encores.

### CAROL ROBINSON SOLOIST WITH PEOPLE'S SYMPHONY.

Up the street, at the St. James Theater, a capacity audience was listening with audible enthusiasm to Carol Robinson, a pianist from the wide open spaces, who was playing Tchaikowsky's exacting concerto with the People's Symphony Orchestra. Miss Robinson gave ample proof that she is an artist of uncommon powers. To a sound technical foundation she adds a praiseworthy command of nuance and a breadth of style which contribute materially to the effect of her pianism. Moreover, there is a contagious enthusiasm about her playing which wins a ready response from her listeners. She had a well merited success.

For purely orchestral numbers Mr. Mollenhauer conducted his admirable orchestra in Beethoven's overture to the ballet, *Prometheus*; Bruch's introduction to *Lorelei*, and Moszkowski's charming orchestral suite in F major.

### HEIFETZ IN OLD PLEASURES.

Then to Symphony Hall where Jascha Heifetz was giving a highly pleasurable display of his familiar abilities to an audience which completely filled the hall, taking up every inch of available space on the stage, and in the aisles as well. With the excellent assistance of Isidor Achron, his accompanist, Mr. Heifetz played this program: Sonata No. 9 (Kreisler), Beethoven; Rondo Capriccioso, Saint-Saens; Air on G string, J. S. Bach; Tambourin, Rameau-J. Achron; Stimmung, Joseph Achron; Valse Paraphrase, Hubay; Nocturne, Sibelius; Scherzo Tarantelle, Wieniawski.

It was not necessary to hear many measures to appreciate the fact that the superlative technical mastery of this young Russian genius was unimpaired. Of even greater significance was a noticeable increase in emotional response to his music. Of necessity there were many recalls, and Mr. Heifetz was generous with extra pieces. It is to be regretted that this was his only appearance in Boston this season.

### CONCERT BY CANDLELIGHT.

For good measure there was a concert in the evening, too, kindly provided by the 18th Century Symphony Orchestra, under the able direction of its conductor, Raffaele Martino, who originated these interesting concerts. The men play by candlelight and are costumed in the manner of the 18th century, including silks and satins, velvets and brocades, white perruques and buckled shoes. The orchestra was assisted by Persia Cox, pianist, who gave fresh evidence of her skill by a tasteful performance on the harpsichord of Mozart's concerto in B flat. The complete program was as follows:

Introduction: Minuetto.....	L. Boccherini	(1743-1895)
Overture from <i>These</i> .....	G. B. Lulli	(1633-1687)
Sonata a Tre.....	G. B. Buonamente	(1636- ? )
	First time in Boston	
	First time in America	

Concerto in B flat.....	W. A. Mozart	(1756-1791)
	First time in Boston	
Farewell symphony (finale).....	J. Haydn	(1732-1809)
	First time in Boston by this orchestra, May 6, 1923	
Introduction: Tambourin.....	Ph. Rameau	(1683-1764)
Concerto Grosso (written for Christmas Eve).....	A. Corelli	(1653-1713)
	First time in America	
Dances from <i>Faery Queen</i> .....	H. Purcell	(1658-1695)
	First time in Boston	
Hornpipe—Air in D minor—Faery's Dance		
Green Men's Dance—Monkey's Dance		
	First time in Boston	
Larghetto (English horn and harpsichord).....	F. Couperin	(1658-1733)
Les Petits Moulins a vent (flute-oboe bassoon).....		
	First time in America	
Concerto Grosso in D minor.....	A. Vivaldi	(1675-1743)
	First time in Boston	

Charming and graceful as the music of these composers generally is, a program of "nothing else but," as the popular song goes, is apt to prove too much of a good thing. Mr. Martino could easily obtain agreeable variety through the use of works by 18th century composers, notably Mozart, Haydn and Handel. This may appear hyper-critical, for the enterprising and able young Italian conductor merits great praise for the high standard of performance to which he has raised his orchestra, and for this distinctly novel contribution to the musical life of Boston. The concert was heard by a large and enthusiastic audience.

### BURGIN AND FOX SCORE SUCCESS.

For the first time since he joined the Boston Symphony Orchestra as its concertmaster, Richard Burgin ventured a recital in this city, the event taking place Thursday evening, February 21, in Jordan Hall. The expert young violinist set himself an unacknowledged and well-varied program. With the altogether admirable assistance of Felix Fox, the well known pianist of this city, Mr. Burgin opened his list with the melodious and characteristically reflective sonata in G major of Brahms. In their performance, these artists revealed the skill, musicianship and taste which are generally associated with their work. Mr. Burgin's playing was, however, too meticulous in its attention to detail to permit of any great and unrestrained emotional power. One felt that he didn't see the forest for the trees. Better suited to his style was the inevitable Chaconne of Bach which he played with the breadth of conception and sense of musical design that this composition must have if it is to prove effective. The playing of this violinist is technically very satisfying. Fingering, bowing, passage work, harmonics, double-stopping—he comes honestly by the whole bag of fiddler's tricks via Leopold Auer, with whom he studied and whose assistant he was. These mechanical qualities, together with his sound musicianship and sincerity, made his playing of the lighter pieces very enjoyable. The latter numbers included an adagio-presto by Sinding; caprice, B major, Paganini-Kreisler; The Bird as Prophet, Schumann; Valse, Tchaikowsky; Printemps, Milhaud; Valse Mignonne, Juon; En Bateau, Debussy-Choisnel; caprice, A minor, Paganini-Auer. Mr. Burgin was heard by a large and friendly audience which included many musicians. There were numerous recalls, and the violinist responded with encores. Samuel Goldberg was an excellent accompanist.

### MME. VINELLO-JOHNSON'S PUPILS GIVE PLEASURE AT MUSICALS.

An amateur concert of unusual interest was given February 21, in the auditorium of the Vinello-Johnson School of Voice and Opera. Those participating included Pearl Bates Morton, Lillian Smith, Lucretia Bush, Vincenzo Spolino, Antonio Guarino and Martias Brown. Assisting the singers was Bertram H. Currier, cellist, who played a group of pieces and obligatos for Miss Morton and Miss Bush: Arias from Italian and French operas and songs by Ardit, Beach, Dunn, Lohr, Godard and Curran comprised the program. The singing reflected great credit on the work of Mme. Johnson. The audience, which completely filled the hall, was warmly appreciative.

### BOSTON SYMPHONY PLAYS HADLEY'S OCEAN, THE COMPOSER CONDUCTING.

The sixteenth program of the current season of Symphony concerts, February 22 and 23, abounded in novelties. Mr. Monteux began with Rossini's ever delightful overture to the Barber of Seville, played, strangely enough, for the first time at these concerts. The reason for this neglect is not clear unless it be a form of musical snobbishness. At all events, Mr. Monteux is to be thanked for this notable addition to the repertory of the symphony concerts.

Another novelty was the first performance in Boston of Henry Hadley's symphonic poem, *Ocean*, inspired by Louis K. Anspacher's *Ocean Ode*. Mr. Hadley, who conducted this work, has long since been appraised as a skillful composer. He understands the structure of music thoroughly and writes pictorial music easily. Mechanically, therefore, his music is free from flaw. Although it cannot fairly be

said that his thematic ideas or that his development of these ideas is startlingly original, there are nevertheless passages of real dramatic power as in the opening stormy passages, and of genuinely poetic fancy, as in the middle section. Moreover, Mr. Hadley's music is truly individual in the sense that one recognizes it readily. A leader of marked skill, he conducted the orchestra in a remarkably brilliant performance. The audience liked Mr. Hadley and his music and recalled him many times.

A third novelty was the first performance in ten years of d'Indy's *A Summer Day on the Mountain*. Again the neglect is difficult to explain for this is music of profound beauty, unusually spontaneous and songful. Mr. Monteux gave the work a splendid performance.

The one relatively hackneyed number was Beethoven's fourth concerto in G major, with Edouard Risler, the French pianist, as soloist. Mr. Risler disclosed himself as a competent technician, with musical intelligence of a high order. While not uniformly inspiring, his playing generally yielded pleasure, and in the slow movement was very beautiful indeed. He was warmly recalled. J. C.

### Yale Wins Intercollegiate Contest

Indeed, it was a notable audience assembled at Carnegie Hall on Saturday evening to hear the intercollegiate singing contest—crowded to capacity, most attentive to every number and enthusiastic to a degree. Banners were conspicuous everywhere, and the audience was truly a college one.

Thirteen college glee clubs entered the contest this year, Yale just edging through to victory by the narrow margin of two points, the winning total being 288 points. Columbia and Syracuse tied for second place, with 286 points. The other colleges entered were: Middlebury, Grinnell College (Iowa), Harvard, Dartmouth, Princeton, New York University, Amherst, Pennsylvania, Penn State, and Wesleyan. Walter Damrosch, conductor of the New York Symphony Orchestra, again served as chairman of the judges, the other two being Mme. Louise Homer, the singer, and Gilbert W. Gabriel, music critic of The Sun and Globe.

The performance this year even surpassed that of a year ago. Each club took part in the usual three groups, singing its chosen song (Amherst and Syracuse selected Burleigh's *Deep River*), and also sang the contest song, George Henschel's *Morning Hymn*, and one of its own college songs.

While the judges were deciding upon the prize-winner, Arthur D. Woodruff and Marshall Bartholomew conducted the University Glee Club in some delightful numbers, with John Barnes Wells and Sanger Steele as soloists. Albert F. Pickernell, president of the Intercollegiate Musical Council, introduced the judges and announced six new contests for next year in different parts of the country.

All the various clubs showed the results of splendid training. There was fine phrasing and blending of voices, good attacks, and excellent diction. All the clubs displayed praiseworthy style and ease on the stage. At the conclusion of the program the massed singers sang the Dutch Prayer of Thanksgiving and The Star-Spangled Banner.

### Sokoloff Scores Another London Success

London, February 19.—Nikolai Sokoloff of Cleveland, Ohio, had a very successful appearance with the London Symphony Orchestra last week, with a program including the Beethoven Seventh symphony, Tchaikowsky's *Romeo and Juliet* poem and Brahms' *Tragic Overture*. The dynamic force of his personality made his interpretations stand out for their freshness and vigor, the rich colors of the Tchaikowsky work in particular being drawn with a sure and steady hand which never overlooked a detail nor obtruded a climax. The audience was large and very enthusiastic. G. C.

### McCormack Breaks a San Francisco Record

San Francisco, March 2 (by telegram).—John McCormack established another record when he sang at the Civic Auditorium here this afternoon. He was greeted by the largest crowd ever packed into the building. The gross receipts are not yet available, but the estimate comes close to \$20,000. Every seat was sold out last Wednesday and over five thousand people were turned away. The favorite tenor was in splendid form and received a royal ovation. Another concert is announced for Sunday, March 16. S. M.

### Valerie Devries Received by Pope

Valerie Devries, American mezzo-soprano, who for the last eight years has appeared successfully in all the big opera houses throughout Italy, was received privately by the Pope on February 15, with her friend, Mme. Fabbri. According to word received, His Holiness was very cordial and gave each lady his autographed picture and invited them to assist at a private mass in the Sistine Chapel the following morning. The Pope officiated.

### Gunster, Gerardy and Hobson Appear for Shriners

Frederick Gunster, tenor; Jean Gerardy, cellist, and Helen Hobson, soprano, appeared before an enthusiastic audience of 2500 at Kismet Temple, Brooklyn, February 25, in a concert, considered one of the finest ever given by the Shriners.

### Emmy Krueger Coming This Week

Emmy Krueger, the distinguished German operatic soprano and recitalist, is due here on the S. S. Nieuw Amsterdam on March 9. Miss Krueger will open her season in America with the Cincinnati Symphony Orchestra under Fritz Reiner, at Indianapolis, March 24. She will be heard in New York on a date to be announced later.

### Chaliapin Re-Engaged by Chicago Opera

To a representative of the MUSICAL COURIER, S. Hurok, in Chicago in behalf of one of his artists, Pavlova, said that "Feodor Chaliapin has been re-engaged by the Chicago Civic Opera Company for the entire eleven and one-half weeks' Chicago season and also for the spring tour."

### Arrivals at the Great Northern

The following are among the recent arrivals at the Great Northern Hotel: Emil Telmányi, Hungarian violinist; Louis Bailly (of the Flonzaley Quartet) and Mrs. Bailly; Adolph Bolm, ballet master of the Chicago Civic Opera Company, and Claire Dux, soprano.



WHO DOES JOHN MCCORMACK LOOK LIKE?

Here are two snapshots taken at Greystones, near Dublin, Ireland, last summer. One of them is Hannah McCormack and the other is Anthony McCormack, and they are respectively the mother and father of John McCormack and his brothers and sisters. Our idea is that John inclines more toward his mother in looks. Mrs. Hannah, by the way, is a pure-blooded Scot.





## A SERMON ON SYMPATHY

By Ninon Romaine

Interpreted by F. P.

I cannot imagine an artist without sympathy. Oh, of course, I know that you will point to this or that artist known to fame, adored by the public, who seems unsympathetic, inapproachable, scornful, even cruel, with the air of a czar spurning his vassals; but still, though such argument seems conclusive, it does not convince me that success is possible without sympathy, without a love of all humanity, an understanding of human frailty and human suffering, mind and nerves attuned to every vibration of joy and sorrow.

We cannot, indeed, judge all people, especially all artists, by their exteriors. Those exteriors are often, too often, unfortunate. It was once said that an artist should never be seen except when he is heard, should appear on the platform, return to his green room, to his hotel, without

body else, not the likes of some other person, or pretended characteristics and tendencies. And if they knew that any artist was "fooling" them they would naturally resent it.

And I believe that they instinctively feel it when an artist does that. If an artist is not his real self, really honest with his audience, the audience may admire him but it will not love him. And it is better—and better art—to be loved than to be admired. To bring tears and smiles to people is the real test, and admiration never does that, does it?

I am firmly convinced that no great artist is ever false to himself, and I am further convinced that if the artist has not great understanding for humanity, and sympathy with humanity, and if an artist does not like the things people like, he cannot succeed. Artists who live on a higher plane—what they think is a higher plane—and then "play down to the people," not only never succeed but also do

not deserve to succeed, for they are being dishonest with themselves and with their public at the same time.

Can you imagine a composer writing music of a sort he does not like, and making a success of it? Of course not. He must not only be in perfect sympathy with the sort of music he composes, but he must also be in complete sympathy with the people of the world or he will not write the kind of music they will like.

And an artist is in the same boat. He is, after all, an interpreter of human sympathy. Through him the sympathy of the composer with the public is made into sound waves—wonderfully delicate, sensitive things, with shades of difference impossible to measure by mechanical instruments, but which the human organism grasps instinctively, just as instinctively as we have likes and dislikes among the people we meet.

Can this possibly be a matter of pretense? Obviously not. It must be real from start to finish, from the composer's pen through the fingers of the artist to the ears and minds and souls of the people. And sympathy is the thing that is thus recorded. Sympathy is the secret of the whole thing. And sympathy is a thing everybody has if only they will take the trouble to hunt for it.

It will be worth their trouble.



NINON ROMAINE  
pianist.

## CHOPIN'S LAST CONCERT

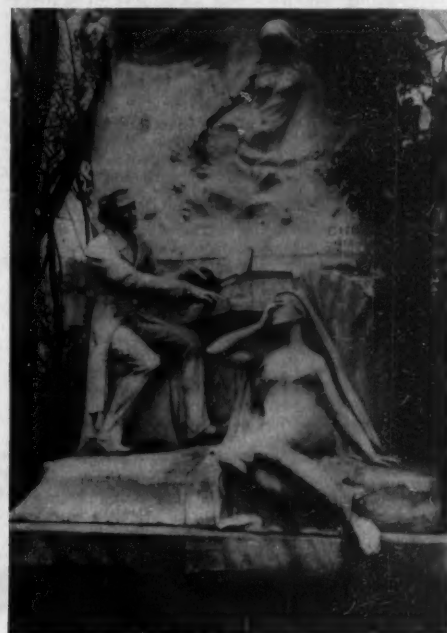
By Clarence Lucas

How often have the eyes of all England, and sometimes of the world, been fixed on the ancient Guildhall of the City of London! King Henry IV. founded it in 1411, and his famous son, Henry V., was entertained in it when Dick Whittington was mayor. The wily Duke of Gloster sent Buckingham to plead for him in the Guildhall when he wished to make himself King Richard III. The story is told by Shakespeare. Here Anne Askew was condemned to be burned at the stake in the reign of Henry VIII., and here the poet Surrey, who introduced the sonnet to the English language, was sent to his execution on Tower Hill in the reign of Queen Mary. In the Guildhall Sir Nicholas Throckmorton displayed his brilliant intellectual powers in defending himself against a charge of treason and an attempt to set Elizabeth on the throne. Here the great Francis Bacon took part in the trial of the gunpowder plotters, and here the poet Waller was fined £10,000 and banished from England by Cromwell.

King Charles I. gave a sumptuous dinner to the mayor and the city fathers in the Guildhall in 1641, eight years before the Roundheads cut his head off.

To this venerable hall came the Prince Regent, the Emperor of Russia, the King of Prussia, to a feast served on

him to know that Carlyle wrote in 1837: "To judge of an original contemporary man, you must in general, reverse the world's judgment about him; the world is not only



Photographed for the Musical Courier by Clarence Lucas.  
MONUMENT TO CHOPIN  
in Parc Monceau, Paris.

wrong on that matter, but cannot on any such matter be right."

## New Coates' Composition Played at Rochester

Albert Coates' Suite Ancienne was given its first performance anywhere by the Rochester Philharmonic Orchestra on Wednesday afternoon, February 20, with the composer conducting. This suite, in the style of the old masters, was written for the piano a number of years ago in Russia. Last spring Mr. Coates decided to make an orchestration and he completed the work while returning from his visit to Rochester on the Aquitania last June. The composition was the result of a wager. When Mr. Coates was conducting the Imperial Opera and orchestra in Petrograd he was considered very modernistic and a friend wagered that, however well he might conduct the classics, he could not himself write a composition in the same style.

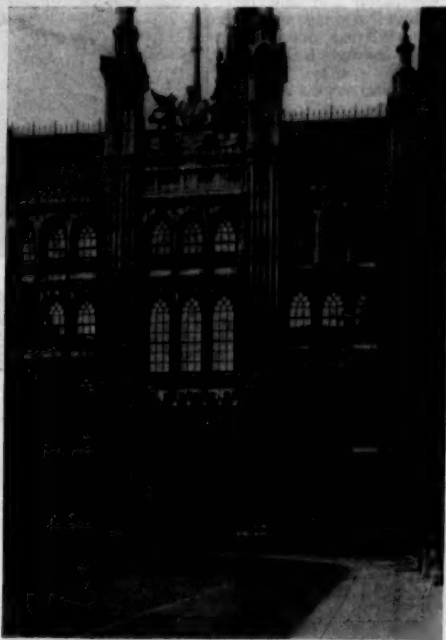
The program included another work performed for the first time in Rochester by the composer—Selim Palmgren's *Metamorphoses*, symphonic variations for piano and orchestra. The symphony was Tchaikowsky's *Pathétique*. Despite the worst storm of the season, an audience of 2,500 turned out for the concert, showing the remarkable interest in the Coates series of afternoon programs.

## Part of Maud Powell's Music Library Left to Brooklyn Music School Settlement

The Brooklyn Music School Settlement at 126 St. Felix Street, Brooklyn, has recently acquired 500 pieces of music left it from the library of the late Maud Powell, one of America's most famous women violinists. Inasmuch as she was on the advisory council of the school, the music will be placed in the school library as a memorial to her, and a constant reminder of her interest in the work of the settlement.

## Hofmann Entirely Recovered

Newspaper reports of Josef Hofmann's collision with a London bus say that the pianist's injuries were very slight and he went on with his concert without ill effects. Mr. Hofmann's tour of England and Scotland has been very successful. His London concert with Sir Thomas Beecham was not only a success but also a real ovation. At Liverpool he received an ovation, in Glasgow and Dundee he was warmly received, and Edinburgh welcomed him with a packed hall. He sails for home March 12.



Photographed for the Musical Courier by Clarence Lucas.

## LONDON'S GUILDHALL,

founded in 1411, where Chopin played for the last time in public, November 16, 1848.

dishes of silver and gold valued at more than \$1,000,000 when Napoleon was overthrown in 1814.

On November 1, 1848, the London Daily News announced that the city of London would give a grand ball and concert at the Guildhall on the 16th for the benefit of the Poles. Everybody interested in the welfare of Poland was on hand. The Guildhall was crowded. There was dancing, an orchestra, conversation, movement, and the usual hubbub of a public ball. Scarcely anyone paid attention to the piano playing of a Polish gentleman, who, in spite of broken health and low spirits, was contributing his mite to help his beloved native land. And this was the last time Frédéric Chopin played in public. He returned to his adopted Paris and was dead before November, 1849.

If Chopin could return to London now, yes, if! The old Guildhall cannot lose its distinction of having heard the last soft tones of Chopin's concert grand. And perhaps to musicians there is nothing more pathetic than the Guildhall's copious history of glory and tragedy than that the dying Chopin here took his long farewell of the concert world and was unheeded even by his fellow countrymen.

Paris today dedicates streets and monuments to the memory of Chopin, but all these honors cannot relieve the unhappy composer of the least of the disappointments which brought him to his untimely grave. It would not comfort

contact with his public. Perhaps it is so. Sometimes it is surely so, for some artists are so removed by temperament, by national characteristics, by breeding, from the public which delights in their music, that only disillusionment can result from personal contact.

And, it might be added, the public must also be taken on faith. The public—that is, the average man or woman—lacks entirely the power of verbal expression. The deeper the feeling the more impossible is it for them to put it into words. And, as the public is dumb, so the artist is often dumb except when he speaks through his music, and when artist and public meet the result is generally mutual embarrassment because neither the one nor the other is able to give expression to the sympathy that is within them.

Yet surely the sympathy is there. Music—the compositions of our great composers, every note and chord—is the outpouring of feeling, and, to be successful, it must be the outpouring of a universal feeling, feeling with which we are all of us familiar, which we all instantly recognize as something that has passed through our minds—thoughts we have had, though we lack the power to express them.

For these music-thoughts are not material, not the kind one can put into words except through imagery. Thus it is that the poets have expressed them by means of indirection, by means of what we know as poetic language, language which moves us not so much by what it means, materially speaking, as by a suggestion and creation of moods. Some of the greatest of poems, some by Verlaine or Swinburne, are scarcely understandable, materially speaking, yet they move us none the less, rather, one should say, all the more. By the use of certain words, perhaps disconnected, disjointed, they create in our minds a definite mood.

In music it is the same. The highest type of music has never been music which definitely describes some material thing. Program music often takes its program merely as an outline, and deals, in fact, only with the moods of it, not with the material side of it. Nor do the accompaniments of songs generally attempt to describe what is in the poem beyond the mood of it.

And what is mood but sympathy? Our own personal suffering scarcely ever leads to art creation. The composer, the poet, may be in the best of health, in the midst of success and well-being, yet may picture to himself moods most tragic. He may be in the depths of actual despair, yet pen graceful, gay things that charm us to happiness and joy. The art instinct, especially the creative instinct, deals not with self, not with personalities, but with the ideal; not with its own joys and sorrows, but with the joys and sorrows of all mankind in imagination.

Personally, I must say that I find people like the personal touch. I know that in my own case members of the audience give me the warmest welcome after my concerts, and I try to take them as I find them. Or, rather, I should not say that I try; I do not need to try, for I really feel in complete accord with the people. While I am playing to them I am conscious of sympathy and understanding.

For that reason, and it is reason enough, I never play any music I do not thoroughly enjoy myself. I would feel almost like an imposter if I played things for any other reason. People want an expression of yourself, not some-



## ETHEL PARKS AN ADHERENT OF BEL CANTO

Soprano Makes Plea for Young American Students Sent Abroad to Study Without Sufficient Means to Carry on Career After Education Is Completed

Ethel Parks was asked recently what kind of music she preferred, whether modern or old songs, since she expressed herself as an adherent of the school of bel canto. Her reply was:

"I believe that a real musician finds pleasure in singing the music of all periods when the art of phrasing, the freedom in technic gained from interpreting works of the old masters can be applied with equal charm to the tonal effects, the shorter phrasing, the dramatic scope and 'atmosphere' created by modern composition upon which they depend. That must come, however," she said, "from a love of music so profound that one is equally at home in modern creations and in the pure, sweeping melodic strains, in which the music of other decades is so rich—one theme of which would suffice for an entire page of an Elgar or Stravinsky orchestral number today."

"Of course the music of the concert field is one in which most varied characters and types of songs can be found, since Wagner first tried to overcome purely formal music 'to express' as one great modern European spiritual scientist puts it, 'the strong spiritual impulse within him in tones observing such works of art as an outer speech of spiritual worlds.'"

"Debussy, who broke down old traditions, and Max Reger, who followed in heavier accents, made gigantic strides in this direction, of course, with their followers. But it is a pleasure to find the school of young Italian writers, like Respighi, Donaudy, and a score of others following their French cousins, at last. Like their lovely modern school of painting and with true Latin love of warmth, delicacy in coloring, and love of melody, they add an individual touch to the wealth of modern music to which they are contributing today; and that, too, largely within the last fifteen years. If I were giving an analogy of modern compositions (to which I make no pretense), there are the ever-increasing numbers of really talented composers to be mentioned among our American and English song writers—Rummel, Campbell-Tipton, Farwell, Crist and those others who have already paved the way along modern lines and whose compositions are being augmented by the excellent songs in our tongue, by our American school of writers, songs which are being eagerly sought by another equally increasing array of young singers, turned out every year into concert halls, because there are so few opportunities to sing in grand opera in U. S. A."

"The ability, to interpret and render such music, however, should be gained in just as painstaking a manner as that of any instrumentalist who studies his Bach, Beethoven, Schumann, Bruch and Scriabin. Pianists often criticize singers, considering them 'unschooled,' if they have not spent years studying the old masters (which happily some of us have done since early childhood, on one or more instruments). But aside from such study, the successful singer of the past spent five or six years under the direct guidance of her maestro, not merely conquering technical difficulties, but in the studies of old music, just as beautiful to the ear as the intricacies of violin music, and more difficult to 'sing into the voice' than to master on a violin, because of the fewer hours that one could practice. After the singer of bel canto entered upon her career, she spent the rest of her life developing upon the lines indicated, never too spoiled, nor too perfect to take advice from a really great master."

"The utter simplicity of the old works demands not only a pure emission of tone but requires an exquisite finish and it is far from easy to make such music interesting to modern

ears, accustomed to the desired orchestral support. In other words, any singer with a pleasing lyric voice can sing Puccini, or ballads and songs of a lyric character after a few years' study, but she cannot sing Bellini, nor even Debussy, satisfactorily without passing through a long period of preparation."

### PARENTS SHOULD UNDERSTAND STUDY INVOLVED.

"Which brings us to the fact," Mme. Parks continued, "that it is a pity that parents, friends and patrons of art do not understand these things. And the Americans are the most generous and amazingly kind people in the world as art patrons. That is seen in the studios abroad, and in the numbers of successful artists who have 'made good'—young people who felt that their whole existence and honor depended upon a successful attainment because of what was expected of them at home, which added a stimulus to their energy, no doubt. However, it is a pity that patrons of art do not know these facts. Also, that young students whom they send abroad to become Sembrichs, Carusos, Toscaninis, etc., must have time to develop after they leave their masters (to whom they should always return for correction—even if they are successful in opera—for a few weeks' overhauling every year, if they cannot sing near their instructors); then, they should not be cast off to shift for themselves in commencing their careers. Everyone knows the saying: 'A young doctor starves during the first five years of his profession.' A young singer, however, is expected to dazzle the world with one success in the beginning of his or her career and then be dragged back to 'sing in the Metropolitan.' One out of a hundred can maintain their successfully-won position there. But unless young singers can remain in Europe, free from pecuniary worries, and are able to gain a foothold in an overcrowded field abroad—but one where there is always room at the top for a real artist—their only alternative is to starve (and survive, if the fittest). Or climb at bitter costs, or return home 'to teach' capable but disappointed. Is the culture gained worth the heartaches? It is, no doubt, but why not prevent the heartaches? The requirements of an artistic career should be as fully understood as those of a college course."

### PATIENCE SHOULD BE CULTIVATED.

"To expect a sudden growth is just as unusual as to demand that flowers bloom before their time is ripe. We should remember that 'Art is really long' and 'Time fleeting' and, to cultivate anything, patience is necessary, in this

case as much for the on-looker as for the budding artist. It takes time to attain maturity in singing, even though a knowledge of musical literature and interpretative comprehension has been acquired early in life."

"It may be that teachers and advisers do not state such matters clearly enough to the thousands of young singers with beautiful natural voices in this land, too many of whom, alas, never study long enough to master the art of beautiful singing (bel canto). But ignorance of such facts should not abound today when America has produced so



(c) G. Maillard Kessler

ETHEL PARKS

many splendid artists, and when so many great musicians have come here to live since the war. And too, when the numbers of orchestral organizations and musical events, by their increase, prove that there is a healthy growth in the artistic life of all of our large cities, aside from the cosmopolitan centers where one expects strong musical impulses." G. W. M.

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### Pupils of Mary Houghton Brown in Recital

Pupils of Mary Houghton Brown appeared in a recent recital at the Oregon State College, playing numbers by Mac Dowell, Rachmaninoff, Clementi, Yamada and Chopin. Among the talented members of the class are: La Dona Swank, Fayette, Idaho; Carrie Reed, Pasadena, Cal.; Ruth Larkee, Portland, Ore.; Stella Cairncross, a ten-year-old child, also of Portland, and Marjorie Thompson and Helen Wylie, of Corvallis, Ore.

### Karle's Fourth Appearance in Oberlin

Theo Karle makes his fourth appearance in Oberlin, Ohio, on March 11. Dr. Morrison, musical director of Oberlin College, in a letter to Mr. Karle's manager, made the following statement: "Mr. Karle is not a stranger in Oberlin, having sung here twice and left a most excellent effect and I hope often to have him on our list of Artists Recitals." Mr. Karle has also sung at the Oberlin Festival.

### William Simmons Artist in Musical Play

Loretta Sheridan, soprano, is appearing with success in the prima donna part in Mary Jane McKane at the Imperial Theater, New York. Miss Sheridan recently returned from Chicago, where she appeared in George Cohan's production of Sally, Irene and Mary. The soprano is an artist-pupil of William Simmons, baritone.

### Friedberg to Play at Oberlin College

Carl Friedberg, eminent pianist, will give a recital at Oberlin College, Oberlin, Ohio, on April 15. Mr. Friedberg recently appeared with great success in Chicago, playing the Beethoven E flat concerto with the Chicago Orchestra. The enthusiastic audience made Mr. Friedberg break the "no encore rule."

### Charles Vanis to Visit Europe

Charles Vanis, associated with Prof. Sevcik as violin pedagogue, who has not been well, plans to spend the summer in Austria, where he has many friends and relatives. This instructor has in a short time endeared himself to many pupils, who will eagerly await his return.



## LEIPSIK OPERA ELECTS NEW MANAGING DIRECTOR

Walter Brüggmann, of Frankfort, Gets Post—Guest Conductors at Gewandhaus

Leipsic, February 16.—Following the appointment of Gustav Brecher as general musical director, the board of directors of the Leipsic Opera have been trying to agree upon a managing director to succeed Otto Lohse, retired. Announcement of the appointment of at least two candidates was quickly followed by official statements denying them. The choice of Dr. Otto Erhardt, of the Stuttgart Opera, was suddenly announced just prior to the meeting in which the director was to be officially named, in spite of the fact that almost up to the minute of the meeting one had been assured that the post would be awarded to Dr. Niedeecken-Gebhard, of Hanover.

Indeed this prominent candidate was favorably looked upon by many as the most logical successor of Lohse. Imagine then, the astonishment caused when neither Erhardt nor Niedeecken-Gebhard were elected, but instead Walter Brüggmann, of Frankfort. It is only natural that his appointment as opera director is viewed here with more or less skepticism, since his powers in the new position will be sharply limited by reason of the vast freedom already enjoyed by Brecher. In view of this restricted scope, it is already apparent that he can hardly be held responsible for more than a very small part of the usual duties of a general director, namely, direction of all staging. Brüggmann will shortly begin his work here with a newly studied version of Fra Diavolo, when opportunity will be afforded to judge whether or not the great hopes entertained for his future—hopes founded upon the strength of his past successes—are to be realized.

## GUEST CONDUCTORS REPLACE FURTWÄNGLER.

While in England, where he conducted the Royal Philharmonic Orchestra, Wilhelm Furtwängler's post at the Gewandhaus has been filled by Gustav Brecher and later by Gerhard von Keussler, who co-directed his symphony To Death, in which he had the assistance of Leonold Sachse, of the Hamburg Opera, as reader. Keussler's artistic destiny delights, it seems, in denying him those public successes often achieved by other composers. The first Leipsic performance of his To Death symphony again strengthened this impression, since the work was only accorded a lukewarm reception. Aloofness on the part of the majority of the audience, however, only tended to make more conspicuous the intense interest revealed by a small group to whom the intensely religious character of the work seemingly made a deep appeal.

Completing a series of Stravinsky works heard here recently, was the Petruschka ballet, also performed in the Gewandhaus for the first time, under Gustav Brecher. Following successful performances of the Sacre du Printemps, under Furtwängler, and The Soldier's Tale, with Scherchen, the success achieved by Brecher with the ballet-suite spoke well for the growing interest Leipsic is manifesting in modern works. This interest was further noticeable in a recital by the Russian pianist, Alexander Borowsky who included a group of Petruschka excerpts on his program.

Yes, Leipsic is waking up! Now that the local chapter of the I. S. F. C. M. has been organized with such men

as Furtwängler, Straube, Brecher and Teichmüller to supply the fulcrum and levers, ever more hopeful is the outlook for successfully prying Leipsic out of the conservative and lethargic rut into which it became deeply imbedded during the regime of Reinecke.

Dr. A. A.

## Adelaide Gescheidt Gives Musicale and Tea

Adelaide Gescheidt, well known vocal teacher of New York, entertained about 200 guests at a musicale and tea in her studios on Sunday afternoon, February 24.

A program by Miss Gescheidt's pupils was enthusiastically received by the audience. It included selections from Liszt, Mozart, Campbell-Tipton, Strauss, Rachmaninoff and other well known composers, and was as follows:

## EUPHONY WOMEN'S TRIO

Liebestraum..... Liast  
 Misses Violet Dalziel, Margaret Sherman and Enez Harrison.

## SOPRANO SOLOS

Selections from The Marriage of Figaro..... Mozart  
 Recitative—Guineé Alfin Memento

Aria—Deh Vieni..... Dalcroze  
 L'Oiseau Bleu..... Campbell-Tipton  
 Crying of Water..... Winter Watts  
 The Little Shepherd..... Hazel Adele Drury

CONTRALTO SOLOS

Wiegand..... Strauss  
 Cacile..... Graben-Hoffman  
 Stars with Golden Feet are Wandering..... Chadwick  
 Four Seasons..... Enez Harrison

DUET

The Gipsies..... Brahms  
 Miss Drury and Miss Harrison

TENOR SOLOS

The Spirit Flower..... Campbell-Tipton  
 In the Silent Night..... Rachmaninoff  
 The Bellman..... Forsythe  
 The Prelude..... Landon Ronald

LeRoy Duffield

SOPRANO SOLOS

Recitative and Aria—Ah, for se lui (Traviata)..... Donizetti  
 Lucille Banner

EUPHONY WOMEN'S TRIO

Il Bacio..... Arditi  
 The Misses Dalziel, Sherman and Harrison

Betty Schuler at the piano

## John Charles Thomas Engaged

On March 2, at Palm Beach, Fla., the engagement was announced of John Charles Thomas, the well known baritone, to Dorothy Kaehler, of Palm Beach and Beverly Farms, Mass. It is probable that the wedding will take place soon, before Mr. Thomas sails to fill engagements in London, Paris, and Italy.

## Soder-Hueck Artists Broadcast from WJZ

On the evening of February 15 another fine broadcasting recital of the Soder-Hueck singers was enjoyed. Rita Sebastian, contralto; Elliott Zerkle, baritone, and Frieda Amelita Muller, soprano, gave the following splendid program: Largo, Handel (contralto); I Hear a Thrush at Eve, Cad-

man (soprano); My Love Is a Muleteer, De Nigero (contralto); barcarolle duet (from Tales of Hoffman, Offenbach (contralto and soprano); Lord, God of Abraham (from Elijah), Mendelssohn (baritone); Cry of the Woman, Mana-Zucca (contralto); Marchetta, Mexican Love Song (contralto); Invictus, Bruno Huhn (baritone); Mon Coeur s'Ouvre a ta Voix (from Samson et Dalila), Saint-Saëns (contralto).

Letters and phone calls from all sides testified to the pleasure and appreciation of these beautifully trained voices and their artistic singing.

## Mozart Fifth Musicale and Luncheon

"You are heaping coals of fire on my head," said President McConnell to the Mozart Choral, at the March 1 morning musicale, luncheon, motion picture and dance, when a splendid radio set was given her by the Choral. This was because she had just announced the discontinuance of the Choral, after speaking of the splendid work of these 140 singers, and saying "Times change, the public demands changes, and people no longer want to listen to a choral body." She believed the time was past for choral work, and so, reading the public pulse, she decided to discontinue it; should she ever re-create the Choral, Mr. Percy would certainly be its conductor. She said the members would always be heartily welcome at present rate of dues. She "was just crazy about radio, and looked forward to hearing members' voices over it, as well as Rev. Dr. Keigwin's sermons in the fortnightly radio. . . It will not be my fault if Choral members get out of my life," she added.

The occasion was her birthday (marked by presentation to her by Mrs. Joseph James Root, secretary, of a basket of flowers). The radio set was presented by the chairman of the committee, Ellie Marion Ebeling-Schmalz, her associates being Mrs. F. W. Riesberg and Mrs. D. R. Van Riper. With one voice the Choral wished her "Many happy returns," followed by the singing of "For She's a Jolly Good Fellow." Mrs. Muschenheim (wife of the proprietor of Hotel Astor) sent her a bouquet of violets and orchids, also a birthday cake with candied flowers and a single lighted candle in the center. She read the names of those who have already anticipated next year's dues, and told of the "Youngest Mozart member, three weeks old, entering with check." (The reference was to "Queenie" McWilliams' grandson). In place of the Choral, Mrs. McConnell announced that regular theatricals will be given, with Broadway headliners, under the supervision of William E. Smith.

Ruth Urban, singing songs by Cadman, LaForge, Waller and Sachs; Suzanne Clough, dramatic soprano, in songs by Mozart and others; Charles Hart, tenor, singing Celeste Aida and songs by Hammond and Eville; and Frederic Baer, who sang so well at a Mozart musicale last season that he was re-engaged—these were the musical items of the varied program. Mr. Baer's fine voice, richly expressive, was heard in Evening Star (Tannhäuser), and the duet, with Miss Clough, La Ci Dorem (Mozart), was roundly applauded. Shadows of Paris was the picture presented, with musical accompaniment directed by Emanuel Baer, and dancing in the East ballroom and college hall were enjoyed.

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**Alma Tramontin, a McClurg Miller Artist**

Alma Tramontin, an artist pupil of McClurg Miller, is the possessor of a high clear lyric soprano voice, very flexible and colorful. She has genuine histrionic ability and musical intelligence, and sings with understanding and finish of style. During the past season she was guest soloist of the Junior Music Club of Uniontown, Pa.; soloist at two meetings of the Pittsburgh Theosophical Society and a soloist at a musicale in the Bellevue High School. During the past summer, while vacationing in France and Italy, Miss Tramontin sang at various affairs and was soloist at ship concerts both going over and on the return trip to America. Mr. Miller is now preparing the soprano for several spring recitals and to take the principal part in

an operetta to be given at a school where she was formerly a student. According to the Pittsburgh Press, "Miss Tramontin is one of the most gifted of the younger sopranos of the Pittsburgh district. Inclining to the more beautiful tones of the lyric soprano, the expression put into each com-

Texas. The harpist was selected by the Texas State Chapter of the National Association of Harpists to give the only concert at its convention, which was held in San Antonio March 3 and 4. February 8 Miss Miller was heard in Washington, D. C., at the music festival given by Mrs. Frederick Coolidge in connection with her gift of manuscript works to the Library of Congress.

**Hinshaw Engages Ralph Brainard**

Ralph Brainard, the American tenor, who has just been engaged by William Wade Hinshaw to sing Don Basilio in the English production of *The Marriage of Figaro*, announced for next season, was educated entirely in this country. His first engagement was in a road company playing De Koven's *Robin Hood*, with which he sang for three seasons. Mr. Hinshaw was the first to present him in New York during his repertory season at the Park



Photo by Opeda, N. Y.

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**NORTHROP**

"Voice of Bell-Toned Clarity and Beauty."—N. Y. Times.

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Wednesday afternoon, March 12, 1924

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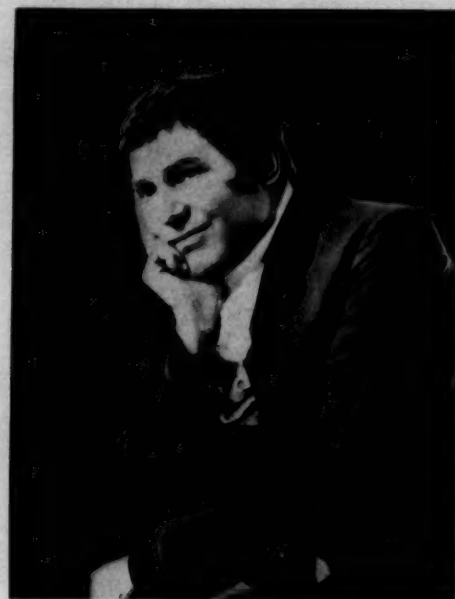
ALMA TRAMONTIN,

soprano, artist pupil of McClurg Miller, well known vocal teacher of Pittsburgh and Uniontown, Pa. (Photo by Stodford)

position by Miss Tramontin is a rare treat to lovers of the musical classics." The singer, being the daughter of French and Italian parents, sings delightfully in those languages.

**Marie Miller on Extensive Tour**

Marie Miller left New York recently for an extended tour through Georgia, Pennsylvania, Michigan, Oklahoma and



White photo

RALPH BRAINARD

as Don Basilio in William Wade Hinshaw's production of *The Marriage of Figaro*.

Theater, when Mr. Brainard appeared in several roles, including Faust, Lionel in *Marta* and in *Fra Diavolo* and in the leading tenor roles of all the Gilbert and Sullivan operas. A year ago Mr. Brainard was the tenor soloist for the entire season at the Hippodrome. He is a fine actor, possessing an excellent voice, dramatic in quality and of exceptional power and range; six feet tall, he makes a striking appearance on the stage. Mr. Brainard has also won signal success in oratorio, concert and church singing.

**Leman and Dippel to Give Mirella**

The operatic department of the Philadelphia Music Club, which gave three highly successful productions last season (Gluck's *Orpheus*, Arthur Nevin's *Mother Goose Fantasy* and Fay Foster's *The Land of Chance*) is busy rehearsing Gounod's opera, *Mirella*, under the musical direction of J. W. F. Leman, and the stage management of Andres Dippel. The cast, including the chorus, orchestra and principals, will be drawn entirely from the membership of the club. Elizabeth Harrison, Veronica Sweigart, Carroll O'Brien, Theodore Bayer, Fred Homer and Granger Morey are listed among the principals.

**Estelle Wentworth Artists Active**

Three of the soloists at Christ Episcopal Church in Alexandria are pupils of Estelle Wentworth, of Washington, D. C. They are Ellsworth E. Condon, tenor; Madge Kanode, contralto, and Russell Cordrey, bass. Other artists from the Wentworth studios holding church positions are Nina L. Norman, soprano, and Thurston De Masters, tenor, at the First Baptist Church, Alexandria, and Winfree Johnson, tenor, at All Souls Memorial Church, Washington.

Elizabeth Thornberry, soprano, another Wentworth pupil, recently returned from Baltimore, where she filled a two weeks' engagement on the Century Roof.

**Editor Liebling at Grand Opera Society Tonight**

Leonard Liebling, editor-in-chief of the *MUSICAL COURIER*, an enthusiastic supporter of opera in English, will speak on that subject March 6, at Public School 27. Zilpha Barnes Wood, president of the society, considers Mr. Liebling's annual talk most beneficial and helpful. The society gave performances of Mignon February 28 at the Y. M. H. A. auditorium, benefit of Evening School 109; February 29, at Public School 52, and will give one tonight, March 6, at Public School 27.

**Isa Kremer's Fourth Recital**

Isa Kremer has returned to New York from a very successful tour through the Canadian Northwest where she was besieged by local reporters who wanted to interview her on political matters and insisted on questioning her about the Russian situation. Miss Kremer is giving her fourth recital in New York, Sunday evening, March 9, with her varied program of songs from many lands.

**Ethelynde Smith Sings in St. Petersburg**

Ethelynde Smith was scheduled to give a recital in St. Petersburg, Fla., on March 6. The soprano will soon begin her fifth concert tour to the Coast.

**Kathryn Meisle Soloist with Many Orchestras**

During the May festival season, Kathryn Meisle, the Chicago Opera contralto, will be heard as soloist with the Chicago, Philadelphia and Minneapolis symphony orchestras.

ISIAH

**SELIGMAN**

PIANIST

Triumphs in  
Recital at  
**Aeolian Hall**

ON

February 18, 1924

**COMMENTS OF THE PRESS:**

Mr. Seligman displayed a pianistic art. He played intelligently and always with a sound musical foundation which afforded much pleasure. His touch was sensitive and he has a keen regard for nuance and shading.—N. Y. Herald.

Mr. Seligman's playing was vigorous, showing a competent technique and ample expressive color.—N. Y. Tribune.

He gave sound playing—well thought out, and deeply felt.—N. Y. American.

Mr. Seligman was in full control of his technique and knew when to consider effects of light and shade and emotion. He is earnest and thoughtful.—N. Y. Times.

Isiah Seligman has grown into a very large artistic statue. His playing is distinguished by unusually intellectual interpretation, strength, temperament and a notably brilliant technic. The audience which filled the entire hall applauded the artist with unusual warmth and insistence.—N. Y. Staats-Zeitung. (Translation.)

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# THELMA GIVEN

"THE RHAPSODIST OF THE VIOLIN"

"A tall, willowy, dark-haired artist of the violin, Thelma Given, conquered her hearers with her appearance and her playing. Her art offering consisted of a tone of pure quality, sensitive musical reactions and temperamental attack and delivery. She did many notable passages in Vitali's 'Chaconne' and Franck's sonata. In a group of smaller pieces performed with piquant nuances and scintillating technique, Miss Given made most of Spalding's adaption of Schubert's song, 'Hark, Hark, the Lark!'" —Leonard Liebking, *New York American*, Feb. 19, 1924.

"Five years of recitals in the city have won for Thelma Given sufficient reputation to lure an audience that almost fills Carnegie Hall to hear her violin. Miss Given contributed an interesting program before an enthusiastic house." —*New York Sun and Globe*, Feb. 19, 1924.

"Thelma Given, violinist of force and fire, matched by magnificent physique, returned to Carnegie Hall to compel again the admiration of intuitive musicianship in heroic mold. She towered over tall Richard Hageman at the piano and Charles Baker at the organ in Vitali's Chaconne, a reminiscence of her former debut, as indeed was the beautiful sonata of Franck that followed. A broad sweep of powerful bow, the brittle ending of each finished phrase, the tone often rough but commanding, were remembered traits of a gifted player, now one of several among the American group of Auer, and one who plays most like a man." —*New York Times*, Feb. 19, 1924.

"Miss Given has no trouble in making secure her position as one of the leading players of her sex." —Frank H. Warren, *New York Evening World*, Feb. 19, 1924.

"The vitality of her style and resonant tone imparted genuine interest to her performance. Time and experience seem to bring additional poise and charm to her delivery of the chaconne. Her technical equipment was admirable and her dramatic expression eloquent. The performance of the Franck sonata was artistic and much enjoyed." —*New York Herald*, Feb. 19, 1924.

"Her tone possessed beauty, particularly in the upper register, and her playing generally showed musicianship and good style." —Deems Taylor, *New York World*, Feb. 19, 1924.

"An effective stateliness of appearance was matched by a certain

calm and repose in her performance, marked by a clear, fluent tone-free roughness, and, of course, ample technical skill. Her tone had an agreeable breadth and warmth." —*New York Tribune*, Feb. 19, 1924.

"Rather rarely does one see women violinists on the concert stage; on the contrary the sex appears to devote itself to the piano with the highest attainments.

"Thelma Given is a violin sprite whose musical talent points to the violin. She would certainly serve as a decorative grace with any instrument for she may be called one of the most beautiful artists before the public. It is only a pity that that charming and interesting face is usually set in such serious lines. However, upon the applause from the audience a gracious smile flits over these intelligent features and it is then as though a ray of sunshine had fallen on a beautiful landscape. In collaboration with Mr. Hageman at the piano who is a master of his art, the beautiful artiste gave a subtly developed and extremely intelligent rendition of César Franck's beautiful sonata, dedicated to Eugene Ysaye. It was a highly artistic duet, which justly awoke a great echo from the audience. With wonderfully rounded cantilena and with sufficient poetical unfoldment the lady played Tchaikowsky-Auer's well known aria from the opera 'Eugene Onegin.' It was very pleasant to see that she took up the charming composition of the meritorious blind violinist, Mr. Edwin Grasse, who is not appreciated as fully as he should be here in his own country.

"She lifted the 'Waves of Play' to a real pearl of expression. In Popper's 'Elftanz' (Dance of the Elves) she displayed her remarkably brilliant technique to the most wonderful expression.

"The violinist had to give many encores. Her appearance and her art again made a deep impression on her audience. Miss Given—an Auer pupil—is a very talented and capable violinist who reveals all the good points of the famous school from which she emanates. Her straight, clear bow movement, the certainty of her intonation, the motion of tone and this finely finished technique would have still greater effect if her earnestness were slightly softened by additional emotion and poetry. Could it be possible that such a sweet young lady has never experienced that divine emotion which inspires a great soul and adds life and temperament to her art? If not then we shall await this great happening with patience and with the addition of arousing temperament verve and 'diablerie' her beautiful and solid playing would be still more effectful.

"The artist showed us last night at Carnegie Hall the reproduction of Vitali's Chaconne when not a strong temperament and feeling, then something just as good, namely, a dramatically vibrant tone and a fine classical 'Abgeklärtheit.'" —Maurice Halperson, *New York Staats-Zeitung*, Feb. 19, 1924.



Photo © Elsin, N. Y.

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## ASHEVILLE'S MUSIC FESTIVAL TO BE MADE PERMANENT ONE

Plans Formed and Members Now Working Strenuously  
Toward This End—Co-operation Is Assured

Asheville, N. C., February 13.—The Asheville Music Festival is to be a permanent institution according to unanimous agreement of representatives of all professional, business, and civic organizations of the city, who gathered last night as dinner-guests at Ardmon Park, the home of Mrs. O. C. Hamilton, president of the Saturday Music Club of Asheville, and member of the national board of the National Federation of Music Clubs. Among the speakers was Mayor James H. Cathey, who officially tendered the free use of the new city auditorium to the association. In the discussion that followed the dinner the question arose as to whether the festival programs should be made more "popular". The decision was in favor of making the 1924 festival outstanding from the musically artistic and cultural standpoint. Plans for a permanent festival chorus organization were formed. Definite plans were also made for the purpose of bringing the Asheville Festival Association into constructive cooperation with the musical organizations and choirs throughout Western North Carolina, of which Asheville is the commercial and civic center. Dr. A. S. Wheeler is president of the Festival Association.

Asheville's winter music season has just passed another milestone in the concert appearance here of Fritz Kreisler.

Mrs. Crosby Adams recently gave, under the auspices of the Saturday Music Club, an illuminating lecture on early American music.

Mildred Courtney recently appeared at Davenport College in concert. Her singing won for her the Premier Prix at Fontainebleau, France, where she held a scholarship in the American Conservatoire.

Mary Brooks, organist of the Hendersonville First Baptist Church, has gone to New York for a period of graduate study.

Notable among the excellent Sunday evening concerts now being presented in the city are those of the Langren Orchestra, directed by William Doherty. Ralph Urey, baritone, was a recent soloist with this organization.

William DeWitt has recently come to Asheville from New York and will be organist of Trinity Episcopal Church. G. R.

### Leginska Amazes at Stanford University

Under the heading "Leginska Shows Amazing Power," the Daily Palo Alto commented on Ethel Leginska's recent playing with the San Francisco Chamber Music Society at Leland Stanford University as follows: "Amazing power, skill and clearness, and her own delightful personality permeated Ethel Leginska's playing. She seemed to infuse her whole personality into the composition."

### American Institute of Applied Music Recital

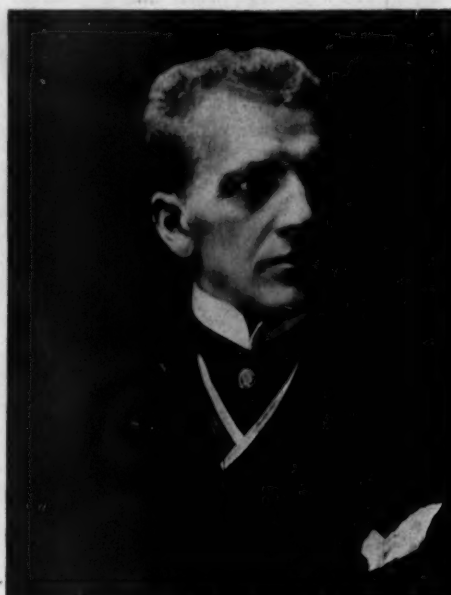
Pupils of five teachers—namely, Miss Chittenden (dean), Miss Wood, Messrs. Spiering, Tebbs, and Moore—rendered a program of a dozen numbers at the American Institute of Applied Music, February 22. These were largely from the advanced classes, namely Lillian Rung, Rosalind Ferguson, Grace Hardy, Dorothy Ewing, Isabel Scott, Pauline Wourms, Mary Frances Buffum, Helen Ruckleberle, Edna Oster and

Mary Carman, Messrs. Theodore Abramowitz and John Passaretti. The works presented were by Bach, Brahms, Beethoven, Handel, Chopin, Godard, De Beriot and Liszt, and from this galaxy of names one connotes the high class music presented. February 23, the children who are pupils under the Synthetic Method gave a recital at headquarters, which was attended by the usual large crowd.

Miss Chittenden gave an address before the Philadelphia Music Teachers' Association recently, her subject being The Practical and the Impractical in Teaching Piano.

### Seismit-Doda Proud of Layton's Success

Turner Layton, popular baritone and composer, writes his teacher, Maestro Seismit-Doda, from West Palm Beach of his success there. He is in great demand to sing at the homes of well known society leaders and has been heard at



MAESTRO SEISMIT-DODA

affairs given by Mrs. Biddle Duke, Mrs. George Howard, Harold S. Vanderbilt, Fred Sears, William A. Slater, Maxwell Norman, Caleb S. Bragg (on his yacht) and others. He always wins his audiences by his interpretations, his vocal style and his French diction in chansons d'amour.

In a recent letter to Maestro Seismit-Doda, Mr. Layton says, "The soundness of your method was never better demonstrated than in my case. I can hardly wait until I get back to start again with you. I love Guerida. I expect to sing it this week and I am sure it will be a terrific success for me."

## CLEVELAND ESTABLISHES RECORD IN CHICAGO OPERA ATTENDANCE

Brilliant Season Arouses Great Enthusiasm—Noted Artists  
Heard in Fine Casts

Cleveland, Ohio, February 16.—Representatives of the Company announced that more people heard the Chicago Civic Opera during its brief four nights this week than ever listened to opera indoors before in the history of opera giving. This splendid achievement is the result of untiring effort on the part of music-loving, public-spirited citizens who were determined that Cleveland must hear grand opera in "the grand style." The attendance figure given out by Robert E. Ellinwood, manager of the Cleveland Concert Company which had charge of the event, was 26,430. The receipts for the four performances were \$72,952 and the Cleveland Concert Company will donate the profits to the Music School Settlement.

### THE JEWESS.

Haley's The Jewess, in Italian, was presented on the opening night with Rosa Raisa in the title role. She sang and acted with all the impassioned fervor of Miriam of old. After every scene she was recalled again and again, and at the final curtain an ovation was accorded. The supporting cast was in keeping with Mme. Raisa's performance. Charles Marshall sang the part of Eleaser and with voice and action made his portrayal of the role convincing. The Cardinal was Virgilio Lazzari. Angelo Minghetti was Prince Leopold; Lucie Weston, Princess Eudossia; Gildo Morelato, Alberto, and Milo Luka, a herald. The chorus was excellent and the ballet gay. Ettore Panizza conducted.

### MEFISTOFELE.

Chaliapin brought out the largest audience of the week, as he has been heard here in recital with sensational success, and he exceeded his reputation. Edith Mason, as Marguerite, also scored heavily. Forrest Lamont was Faust; Myrna Sharlow, Helena; Kathryn Brown, Pantalio, and Jose Mojica, Nerens. Giorgio Polacco, conductor, exacted the utmost from his artists.

### SALOME.

At last Cleveland has heard Mary Garden in Salome and she triumphed, of course. Herodiade was sung by Riccardo Martin, who ably fulfilled the demands of the part. Georges Baklanoff was a superb Jokanaan, and he rose to great dramatic intensity. Jose Mojica, as Narraboth, had better opportunity than on the previous evening to display his powers. Polacco was at the conductor's desk and added further to his laurels.

### CAVALLERIA RUSTICANA AND PAGLIACCI.

The concluding night offered Cavalleria Rusticana and I Pagliacci. Rosa Raisa sang the role of Santuzza. At the close of the impassioned duet with Turiddu, sung by Forrest Lamont, she "stopped the show." Anna Correnti as Lucia and Alice D'Hermanoy as Lola afforded adequate support. Desire Defrere sang Alfio, in capital style. The chorus was fine and came in for its share of applause.

Charles Marshall sang Canio in Pagliacci with splendid voice and due dramatic emphasis. The Nedda of Claudio Muzio was well performed. Giacomo Rimini's Tonio proved amusing and not a bit pathetic. The prologue brought forth a storm of well deserved applause. Lodovico Oliviero as Beppo, and Desire Defrere as Silvio, were excellent. Ettore Panizza conducted. M. B. P.

### Dr. Schmidt Likes H. H. Wetzler's Silhouettes

Of H. H. Wetzler's (American composer) Silhouettes, his orchestral work produced recently in Berlin, the Tageblatt of that city writes: "The good words that we had heard about Silhouettes after the performance in Cologne were entirely justified. It is born of real feeling for tone color; is healthy, clearly inspired, never reactionary music. . . . The chorus of these tone pictures lay in the variety of their colors. In Wetzler's case one really speaks of the art of instrumentation—an expression often misused. Everything that he writes is appropriate to the instrument to which it is entrusted, and on this account everything sounds exactly as the composer wishes. Yet much that is new can be found in the Silhouettes. I need only point out the skyrockets and fireballs that begin to shoot up at the beginning of the intermezzo and in the section of the introduction that is entrusted to the solo contrabass with such fine effect. . . . Wetzler, who seems to be standing at a turning point of his development, earned a brilliant success." Dr. Leopold Schmidt was the writer of the notice.

### Master Institute Faculty Member in Recital


Max Dritler, pianist, and member of the faculty of the Master Institute of United Arts, New York, gave a recital on February 22 for the inmates of the home of the New York Guild for Jewish Blind in Yonkers. Choosing a program of splendid dimensions, Mr. Dritler gave a short talk on the form and themes of each number, and delighted the audience with his interesting explanations. He then played Schumann's sonata in G minor, followed by works of Bach, Scarlatti, Chopin, Brahms, Liszt, and Debussy's Reflets dans l'Eau. His work, with its technical fluency and interpretive fervor, gave great pleasure to the audience which applauded him repeatedly. As many of the children in the Home are students in music at the Master Institute of United Arts, a number of the directors of the Guild from New York attend the concert. Mr. Dritler was scheduled to give the same program in a recital at Mountain Lakes, N. J., on February 29.

### Althouse in New Operatic Role

Paul Althouse will appear in a guest performance of Carmen with the Washington Opera Company on March 10. This will be the first performance of the former Metropolitan artist in the tenor role of this opera, and the part should prove particularly grateful to his spirited, dynamic style.

### Pupil of Lina Coën in France

Selma Lewisoohn, soprano, a niece of Adolph Lewisoohn, the donor of the Lewisoohn Stadium, has been engaged as soloist with the Société des Instruments Anciens for an extensive tour in the south of France; she coached with Lina Coën last season. In a letter just received by Mme. Coën from Mrs. Lewisoohn, the singer expresses thanks for her success while under the former's tuition.



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## PRESIDENT COOLIDGE BECOMES HONORARY CHAIRMAN OF NATIONAL MUSIC WEEK COMMITTEE

C. M. Tremaine, secretary of the National Music Week Committee, has just announced that President Coolidge has accepted the chairmanship of the Honorary Committee of National Music Week. The President's letter, dated at the White House, Washington, February 14, follows:

"My dear Mr. Tremaine:

Your note extending to me your invitation to become Chairman of the Honorary Committee in connection with the forthcoming observance of National Music Week is received. I have to thank you, and to assure you of the pleasure with which I accept the invitation. I hope this year's observance of Music Week may mark another milestone on the way to the widest interest in, and appreciation of, the best in music culture.

Most sincerely yours,  
(Signed) CALVIN COOLIDGE.

President Coolidge's acceptance is regarded as a recognition of the thoroughness with which the Music Week idea has spread through the country. The late President Harding had written to Mr. Tremaine at the time of New York's second Music Week, in 1921, expressing his interest in the "cultivation of a national taste for music" and his hope for the progress of the Music Week movement. Since that time, and up to October, 1923, no less than 155

cities had held Music Weeks, counting only those in which the observance was really city-wide. Most of these cities will take part in National Music Week, May 4-10, and they will be joined by many others holding the observance for the first time.

### Giannini Captures the South

On her recent Southern tour, Dusolina Giannini sang at the fashionable winter resort at Pinehurst, N. C. The Daniel Mayer office has received the following words of appreciation from Charles W. Picquet, local manager: "I simply haven't the vocabulary to express my appreciation and the appreciation of the entire audience of Miss Giannini's recital. It was a glorious night for everybody. My, what an artist that young lady is! And with the voice, a wonderful personality and an artist's soul. She simply carried everybody off their feet with her marvelous performance."

Engagements for Miss Giannini for this season are still coming in, and a number of dates are already booked for next season.

### Renée Chemet Takes a Taxi!

Renée Chemet is going to remember her visit to Hastings. It was the first time in her career that she was ever

forced by any circumstance to disappoint an audience. It was also the first time she had ever taken a ride like the one she had from Lincoln to Hastings, Neb., in her attempt to keep her engagement there. She spent six hours in a taxi, over a slippery road with telegraph poles and lines blown across it by the high winds of the earlier part of the week. Mme. Chemet reached Hastings at nine o'clock on the night of her scheduled appearance, but she was much too cold and shaken to feel up to giving her best and so her concert was postponed to the following night.

In a letter written by her pianist (Mr. Liachowsky) to H. Godfrey Turner, he says: "But that taxi ride we never will forget. We died three times, she screamed, threatened, broke three arms, six legs, four shoulders, five noses, and about twenty-six fingers and thirty-nine toes were frozen."

### Olive Kline Records Scott Song

Among February Victor records is one of John Prindle Scott's song, *The Wind's in the South*, which is sung by Olive Kline, the Victor concert soprano. Others who have recorded this popular number are Grace Hoffman and Betsy Lane Shepherd.

### Viola Klaiss Pupil Made Associate Organist

One of the pupils of Viola F. Klaiss, Thelma Delmar, has been made associate organist with her at the Palace Theater in Philadelphia. Miss Klaiss has won high praise for the excellent work she has done as organist of this theater.

## RE-ENGAGEMENTS THE RULE

WITH

# CECILE de HORVATH

"WELL TO THE FORE IN THE GUILD OF WOMEN PIANISTS."

—*New York American*, Jan. 8, 1924.

"ONE OF THE GREATEST WOMEN PIANISTS IN THE WORLD."

—*Memphis Commercial-Appeal*, Jan. 24, 1924.

"Played with that careful attention to technical and dramatic details that has placed Mme. de Horvath well to the fore in the guild of women pianists. Her numbers were enthusiastically received by a goodsized audience."—*New York American*, January 8, 1924.

"She possesses ease of technique and qualities of imagination and atmosphere. The Scriabine Sonata and the Grieg Ballade gave the pianiste every needed opportunity to exhibit her skill and resources."—*New York Times*, January 8, 1924.

"Plenty of charm, originality and poetical imagination. To Grieg's Ballade she lent a deft and discriminating treatment. Mme. de Horvath can cast light and shade about with skillful care and run her fingers over passage work with little effort if much fastidiousness."—*New York Sun and Globe*, January 8, 1924.

"Competent technique and considerable expressive ability were displayed. Mme. de Horvath proved effective, with clear cut skillful playing marked by ample capacity for speed and expressive coloring."—*New York Tribune*, January 8, 1924.

"She displayed a tense emotional nature."—*New York Morning Telegraph*, January 8, 1924.

"Mme. de Horvath's performance was charming and musicianly and she played with a good tone, intelligence and taste."—*New York World*, January 8, 1924.

"She played an alluring set of waltzes by her husband, Zoltan de Horvath. She has a fluent technique and a pleasing tone and her recital was a pleasurable one."—*New York World*, January 8, 1924.

"The artist devoted a large measure of her talents to injecting color into her playing and to particular attention to phrasing and other details."—*New York Evening World*, January 8, 1924.

"Dazzling technique and brilliancy, applauded tumultuously."—*Philadelphia Evening Bulletin*, October 30, 1923.

"A very wide range of emotions."—*Pittsburgh Gazette-Times*, October 27, 1923.

"Swept the keyboard with the majestic climax that one would expect from Busoni or Friedman himself."—*Jackson (Miss.) News*, December 11, 1923.

"The Woman Paderewski."—*Meridian (Miss.) Star*, December 12, 1923.

"Stands at the head of the younger American women pianists."—*Fort Worth (Texas) Record*, December 7, 1923.

"One of the greatest pianists of the day, regardless of sex."—*Williamsport (Pa.) Sun*, October 29, 1923.



"An artist of the first rank. We look forward to a return engagement."—*Murfreesboro (Tenn.) Home Journal*, January 18, 1924.

"One of the greatest pianists of the day."—*Meadville (Pa.) Republican*, October 26, 1923.

"The most brilliant concert that has ever been given at Granada College. A most gracious and charming personality."—*Dr. J. N. Countiss*, January 21, 1924.

### TELEGRAMS

Jackson, Miss., Dec. 14, 1923—"De Horvath created wonderful impression in Jackson. We want her again."—Alfred H. Strick, Dean of Music, Belhaven College.

Arkadelphia, Ark., Jan. 25, 1924—"De Horvath recital sensation. We must have her again. Encored again and again; wonderful." (Third reengagement in one year.) Frederick Harwood, Musical Director, Henderson-Brown College, Arkadelphia.

MANAGEMENT, CLARENCE E. CRAMER

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### Church Position for Grace Demms

Grace Elsa Demms, of Pittsburgh, Pa., a pupil of Mme. Delia Valeri, is the possessor of a beautiful soprano voice excellently trained. People who heard her at Aeolian Hall, New York, on November 2, when she sang among other songs Love Has Wings (Rogers) and the Shepherd Song



© Underwood &amp; Underwood

GRACE ELSA DEMMS

and Wings of Night (Wintter Watts) were very favorably impressed with the quality, range and power of the young soprano. Her later appearances at Carnegie Hall and at the Waldorf-Astoria, when she sang on November 26 for the Minerva Club, were even more promising revelations of her possibilities. After her rendition of the famous aria from Catalani's La Wally, someone in the audience was so impressed with her singing that he spoke about her to the committee on music of the Central Presbyterian Church at Fifty-seventh Street, New York, and after a few days she was invited to appear before them and sing the Inflammatus from Rossini's Stabat Mater. Miss Demms sang the difficult aria with such a beauty of tone, ease and excellence of style that the committee decided to engage her as soloist, notwithstanding the fact that numerous other sopranos of great experience and renown had been among the contestants for the position. Miss Demms recently signed her contract. The soprano is to be congratulated upon having secured this post as is also her teacher, for whom Miss Demms wrote on the accompanying picture the following inscription: "To my dear teacher Delia Valeri with gratitude and admiration."

### Haarlem Philharmonic's Fourth Musicale

The fourth musicale of the season of the Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor president, was given at the Waldorf-Astoria, Thursday morning, February 21, Cecilia Hansen, violinist, and Armand Tokatyan, tenor, being the artists to present the program. Miss Hansen, who made a brilliant debut here this season and who has become one of New York's most popular violinists, again completely won her audience. Her selections included Sicilienne et Rigaudon (Francoeur-Kreisler), Melodie (Gluck-Kreisler), Chorus of Dervishes (Beethoven-Auer) a Humoresque and Gavotte (Tor Aulin), Poem, (Fibich), Nocturne (Chopin-Sarasate) and the Carmen Fantasy by Bazzini. Miss Hansen has a firm, full tone, an energetic and convincing style and a facile and sure technic. The Poem by Fibich was a particularly beautiful number, played with much feeling and a lovely smooth tone. Miss Hansen is artistic in all she plays, whether it be a number requiring delicacy, cantilena or brilliancy. The Carmen Fantasy gave her ample opportunity to display her technical proficiency and interpretative ability. She is aided also by a winning personality. Insistent applause brought encores, including Kreisler's Rondino on a theme by Beethoven.

Armand Tokatyan, Metropolitan tenor, substituted for Lawrence Tibbett, the latter being unable to appear because of illness. He was heard in two arias—the Flower Song from Carmen and Una Furtiva Lagrima from Elisir d'Amore—and a group including Corna a' Canta (G. Curci), Homing (Del Riego) and Mattinata (Leoncavallo). Mr. Tokatyan produces tones of surprising vibrancy and power and puts himself entirely into his singing, with splendid effect. He sings with both ease and earnestness and interprets with sympathetic understanding. He was recalled many times

and delighted also with his encores—E Lucevan le Stelle from Tosca and La Donna e Mobile from Rigoletto.

Both of the artists were enthusiastically received by an audience which filled the grand hall room.

Boris Zakharoff played excellent accompaniments for Miss Hansen and Dr. Karl Riedel gave valuable support to Mr. Tokatyan.

### ITALIAN TOWNS ACTIVE IN OPERA

Venice, Turin, Genoa Have Good Seasons—Dissatisfaction at Naples Owing to Guarnieri's Illness

Turin, January 24.—While Italian opera these days, as before the war, centers definitely in Milan, it must not be forgotten that there are continuous seasons in Rome, Turin and Naples, and that good work is being done, or attempted, more or less intermittently, in all the provincial cities of Italy. Important premieres do, indeed, frequently take place in small towns. This season there have not been any notable novelties thus far, but good productions have, here and there, given a new impetus to operatic life.

Thus the enthusiasm of the Venetian public has been aroused by the young orchestral conductor, Sergio Failoni, who is directing the present season at the Venice Theater,

who during the war was at Budapest as director of the opera.

### OFF AGAIN, ON AGAIN

To end up gaily—Mascagni stated a few days ago in an interview that he would not write any more operas for a long time. Now, we read in the newspapers that he is already working at—or rather considering—a new opera to be called Campagna Romana, the libretto of which is taken from the Roman Dialect drama, La Festa del Bacio, by Gastone Monaldi. One wonders which of the two pieces of news is the less true? GUIDO M. GATTI.

### A Fitting Tribute to Royal Dadmun

Royal Dadmun is "an American baritone of whom all may be proud," says the Springfield Union in its issue of February 18, and it is a statement with which everybody who knows Mr. Dadmun's art—and who does not?—will heartily agree.

Mr. Dadmun was in Springfield for a recital, and the press recalled the fact that his last appearance in that city was three years ago, when he was soloist in a performance of Elijah; at which time he made such a success that it remained in the memory of those who heard him, and he was requested to repeat Mendelssohn's beautiful aria, It is Enough, at his recital. The Springfield Daily Republican said Mr. Dadmun's performance in the part of Elijah "stands out as one of the best things in recent years. It was from this same oratorio that Mr. Dadmun gave one of his most impressive numbers of the afternoon. . . . No other number of the afternoon gave more opportunity for the display of the unusually smooth and rich quality of the singer's voice, while like all the others it called attention to his beautiful diction."

The same paper says that "in the final group of songs the audience had the opportunity to hear the artist at his very best in his splendidly brilliant and finished performance of Moussorgsky's effective cynical setting of Goethe's Song of the Flea and Sanderson's well-liked Friend o' Mine. No two songs could have been in greater contrast, nor could the contrasts have been more successfully brought out. Mr. Dadmun added as encores two other numbers to his program, a Negro spiritual, Steal Away, and Mah Lindy Lou."

The Springfield Union records the fact that "it was an afternoon of distinguished singing, singing that brought to mind the graceful, polished manners of olden days. There was beauty of tone, of phrase and of interpretations that brought the message of the texts home to the audience." Of the Mendelssohn, this paper says "it was a superb performance, and one realized why Dadmun is considered one of the great oratorio singers of the day."

This paper estimates Dadmun's singing of the Song of the Flea as the "greatest triumph" of the recital. "It was

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THESE ARE SONGS IN MY HEART  
A BROWN BIRD SINGING  
THE WAYSIDE CROSS  
LOVES A HERMIT  
JUNE'S FIRST ROSE  
ARISE O SUN

THE LAND OF NIGHT HAS BEEN  
WHEN SINGING BIRDS WERE PAUSE  
FLOWER FROM PERIOD'S GARDEN  
TRUD ON THE WIND  
LIFE'S ROADWAY  
DREAMLAND CITY

America's  
Greatest Melody  
Ballads

Roses & Picardy  
The World Is Waiting For Sunrise  
In The Garden Of Tomorrow  
The Song Of Songs  
Love's First Kiss  
Smile Thru Your Tears  
If Winter Comes

WE SHALL BE  
GLAD TO SEND YOU  
FREE ON REQUEST A  
COPY OF OUR NEW  
THEMATIC CATALOG  
A CATALOG WHICH YOU  
WILL FIND MOST  
SATISFACING  
PLEASANT

where Falstaff and Wolf-Ferrari's Segreto di Susanna have been successfully performed thus far.

### TURIN OPENS WITH FALSTAFF

In Turin the season at the Regio Theater has begun fairly well with Falstaff, followed by The Girl of the Golden West (which nobody wished for and which has, therefore, been treated with general indifference) and Barbiere di Siviglia. Giuseppe Baroni conducts, somewhat indifferently to say the least, but among the principal interpreters favorable mention is deserved by Mariano Stabile (the Falstaff of the Scala), the baritone Stracciari (Figaro), Ada Sari, soprano (Rosina), Viglione-Borghese (Rance) and Marcello Govoni, tenor, (Fenton and Lindoro).

At Genoa, after being closed for many years, the Teatro Carlo Felice has been reopened this year, where the season, already successfully begun, is directed by the young maestro, Franco Capuana. Once more it is a case of youth to the fore, so it may be seen that there is no lack of affirmation by young men in the country where the word "giovinetta" (youth) has become the pass-word—in every respect—even to findings its way into the Fascisti official song.

### GUARNIERI ILL

At the San Carlo in Naples, things do not seem to be going so well. A performance of Tristan and Isolde, conducted by Marinuzzi, has not obtained the full approval of the public, which remembers the magnificent production directed by Martucci in the last year of his life. The responsibility for the season (which, as I already wrote, should have been entirely directed by Maestro Guarnieri, now ill) is divided between Marinuzzi and Egisto Tango,



ROYAL DADMUN

a magnificent interpretation, as perfect as a portrait masterpiece. Crispness of phrasing, ironical humor and an undercurrent of mockery in his laughter were put over most convincingly."

Mr. Dadmun is too busy to admit of detailed account of his many recitals. He is doing the Beethoven Ninth Symphony with Stokowski and the Toronto Choir March 4 in New York and March 6 in Philadelphia. On March 14 he is returning for his third reengagement to Dayton. He is reengaged also for the Louisville Male Chorus, this being his third appearance with that organization, and during the coming season, 1924-25, he will make his third successive tour on the Pacific Coast and in the Northwest.

Nothing is so convincing as a reengagement, and one must seek far to find any artist more popular and successful with his audiences than Mr. Dadmun. They like him so well they want him back.

# Frances Nash Pianist

Direction: EVELYN HOPPER, Aeolian Hall, New York City.

Chickering Piano



### The Influence of Music on Community Life

[The following is an accurate reproduction of a prize-winning essay for students of Shelby County (Tennessee) High Schools, the prize being a box party to The Impresario.—The Editor.]

By JACK HOUSTON  
(17 Years Old)

George R. James School.

It is realized now, as never before, by every patriotic American, of whatever ancestry he may be, the needs of all the people binding themselves together into a national unity of calm, sane, unswerving loyalty and awaking all the people to remind them and make them realize the responsibilities of their American citizenship.

The surest, most attractive and most effective method that can be used is through music. There is nothing that appeals to everyone as music. By leading every newcomer to a knowledge of American songs and dances, we can bring them to an appreciation of American ideals, our universal feelings, institutions and history.

The recognition of music as an educational subject in public schools and colleges, and the acceptance of harmony as an important addition to the educational curriculum is daily increasing.

Music is a common ground on which we can meet the foreign-born. Longfellow has said: "Music is the universal language of mankind," and no greater truth has ever been spoken. It is the language of the heart and needs no interpreter.

It speaks in words so that it can be understood by every man, whatever his tongue may be. A Frenchman once said of Americanization: "Americanization of aliens should not prove difficult if you go about it in the right way—if you appeal to the only thing that will respond—the heart. In dealing with different races you must appeal to that which is dear to them. And what is dearer to them than their rich endowment of native music and dances?" There is no greater force than music in winning the attention, confidence and respect of the potential American.

Music plays a very great part in the church. Some songs that are sung in a church teach a great lesson and many people have been benefited more by the songs than the sermon. Music is said to be the instrument of God. During a revival a song is sung while a convert is giving his soul to God. On a death bed the dying is comforted by a good religious song which makes him or her cheerful in their last hours, and willing to meet their Maker.

Music should by no means be omitted from the school. It can be used when programs and plays are given. Music also is a great help in physical education. In late years a person's education is not complete without a course of some kind in music.

Every home should have a piano, Victrola or some other musical instrument in it. At night when the work is completed for the day, what could be more glorious than for every member of the family to gather around the piano and

sing some good, cheerful songs. This would cause them to forget their troubles for the past day and make them happy and cheerful. Music is the greatest factor in the entertainment given in the home. In making each individual a better worker, better man, and better citizen, it enables us to get closer to our fellowman.

An ideal community is one whose citizens are influenced by music. The citizens are taught through patriotic and religious songs what their duties are and they try, in every respect, to live up to it. Songs, however, however small and of little value we may think, does some little good somewhere, as Longfellow writes:

"I shot an arrow into the air,  
It fell to earth I know not where;  
For, so rapidly it flew, the sight  
Could not follow it in its flight.

"I breathed a song into the air,  
It fell to earth I know not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?

"Long, long afterward in an oak,  
I found the arrow, still unbroke;  
And the song from beginning to end,  
I found again in the heart of a friend."

### Schirmer Publishes Ornstein Sonata

It is announced that G. Schirmer, Inc., has accepted for publication the Ornstein sonata which was introduced to the public of New York last spring. This work is in four movements and is romantic in character. The firm of Schirmer has also accepted a suite of pieces which will appear in three volumes under the title of Memories of Childhood. Some of the sketches are called Tales from the Moon, The Hurdy-Gurdy and the Monkey, In Grandpa's Big Rocker, The Funny Story, The Professor Walks By, The Music Lesson of the Complaining Child, The Piano Speaks Out Loud, I Wish I Knew, and so on. Needless to say this new Ornstein music is of most characteristic feature, though it is said that it is not as advanced as some of his modernistic inventions. However that may be, it is sure to be interesting, coming from the pen of so original a composer.

### Samaroff Favorite in Philadelphia

Olga Samaroff has been engaged as soloist for the Music Festival in Philadelphia on May 3. This will be her sixth engagement this season in Philadelphia, where she has already appeared with the New York Symphony Orchestra, the Philadelphia Orchestra, at the Fairmount Park Civic Concerts, with the Matinee Musicale Club in the Bellevue-Stratford, at the home of Mrs. Morris Clothier in Villa Nova, and in recital at the Academy of Music.

### Inga Julieva Popular

Inga Julieva's appearance at the musicale given by Mrs. Florence Earl Coates in Philadelphia on February 10 resulted in two other engagements for the soprano, Mrs. Abraham Wintersteen having secured her for March 30

and Mrs. George Dallas Dixon for a date to be announced later. Mrs. Dixon is one of Philadelphia's most prominent society women. February 15 Mme. Julieva gave her Jenny Lind program at the Arch Street Presbyterian Church and had a great success. The soprano is to be one of the judges of the professional musicians' contest, under the auspices of the Music League, to be held at the Art Alliance on March 24. Mme. Julieva's temporary studio in Philadelphia is at 2008 Walnut Street.

### Mrs. Bibb Is Now a "Lion"

"Occasionally an audience makes friends just as if it were one kindly sympathetic person," said Kathleen Hart Bibb, the charming young soprano, in commenting on the recent action of the Lions Club of Newark, N. J., in electing her to honorary membership immediately at the close of a program given before them.

"It is one of the great rewards of a singer—the beautiful spontaneous action of an audience like that. The same thing happened to me once before, when I was singing before the Kiwanis Club of Minneapolis. They elected me an honorary member on the spot, just as the Lions Club did. The only trouble is in making the speech of acceptance. I simply can't make speeches and just have to sing a song instead."

The fact that the Lions Club of Newark was quite contented with Mrs. Bibb's manner of acceptance is evinced by the letter from the secretary, Carl Bannwert, which followed Mrs. Bibb to her home in New York City:

My dear Mrs. Bibb:

Your singing was appreciated by everyone as a wonderful treat. The rapt attention of the men, the spontaneous applause and the personal expressions of delight of the men to each other and to you gave proof of this. I never heard more ingratiating tones, and the consummate skill of your artistic interpretations stirred us profoundly. We were thrilled in every fibre of our being by the message and the melody and your superb mastery of all the elements of the high art of singing; we were elevated in spirit on the wings of the charming notes of your rich voice.

The action of the club in electing you to honorary membership was the only action of the kind in two and a half years' history of the club. Therefore, it was as distinctive and spontaneous as it was well deserved. At the next printing of our roster your name will head the list as the only honorary member of the club as the "Daughter of the Regiment," and we are honored in being permitted to place your name at the head of the shining list.

Very truly yours,

(Signed) CARL BANNWERT, Secretary.

### Mabelle Addison Has Large Repertory

Mabelle Addison, an artist who has won much success in concert and is well acquainted with the standard oratorios and also familiar with the contralto leading roles of no less than eighteen operas, has won high commendation for her singing of Bach, having appeared four times within nine months with the Bach Choir of Bethlehem, Pa. Among the cities in which the critics have acclaimed her in concerts and oratorios mention might be made of Ann Arbor, Ocean Grove, Philadelphia, Bridgeport, Washington, Bethlehem, New York, Easton, Allentown, Erie, and Atlantic City. Miss Addison has been engaged for appearances in Chicago and Detroit, and for concerts in Providence, Boston, New York and Baltimore, definite dates to be announced.

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Session 1923

### PRESS COMMENTS:

STERLING (KANSAS) BULLETIN, Oct. 25, 1923

### SALVI-FABER CONCERT FINE

Large Crowd Enjoyed Harp and Voice Recital

The Salvi-Faber joint recital at Spencer Hall, Tuesday evening, was one of the best things in that line that Sterling has ever enjoyed.

Prof. Faber, who came from Denver, to assist with the recital, was received with lots of enthusiasm. He was accompanied on the piano by Miss Gladys Holmes, whose work at the piano contributed very materially to the results of Mr. Faber's efforts. He sang several beautiful numbers, his rich tenor voice filling every nook of Spencer Hall. He was heartily encored and responded nobly, finally being obliged to bow his appreciation and bring in his accompanist before the audience was satisfied.

The last number on the program was a surprise to every one, when Mr. Salvi appeared and played the accompaniment for Mr. Faber, as he sang "Every Heart Must Have Its Sorrow," by Van Alstyne. It was a wonderful number with which to close an unusual program, and the audience was loath to depart—even though the entertainers had both been generous with their time and talent.

As "Suzanne" in  
the "Secret of  
Suzanne."



HELEN CHAPPELL  
Soprano

### ALLENTOWN RECORD

Mr. Kreidler was happy in the selection of so clever an artiste as Mrs. Chappell, who is charming in appearance and whose vocal ability is unquestioned. Her voice is sweet and clear and she is brilliant in the lighter passages. In the opera the Secret of Suzanne, both artists gave an exceptionally clever interpretation of the humorous work. A rare touch of resourcefulness was shown by both soloists in this brilliant work.

### ALLENTOWN MORNING CALL

The honors of the concert and opera were shared with charming Mrs. Helen Warrum Chappell, soprano. Mrs. Chappell sang a charming group of songs in a manner equally charming. Handel's "O Sleep, Why Dost Thou Leave Me" was sung with a dreamy warmth and caressing softness. The Manon Lescaut aria was offered with the same sympathetic quality in a voice beautifully clear, wide in range and peculiarly bird-like in staccato notes.

In the Secret of Suzanne Mr. Kreidler and Mrs. Chappell displayed dramatic ability that were necessarily limited by the lightness of the opera. However, the delicacy and feathery lightness with which they sang the delicious Wolf-Ferrari opera but demonstrated more than anything else the artistry of the singers.

MME. VALERI, whose vocal studios are located at 381 West End Avenue, New York, will teach exclusively from June 23 to July 26, 1924, at the

JOHN J. HATTSTAEDT  
President

AMERICAN CONSERVATORY OF CHICAGO  
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JOHN R. HATTSTAEDT  
Manager



## TORONTO ENJOYS THE GEISHA

Canadian Operatic Society Presents Fine Performance—Well Known Recitalists Heard

Toronto, Canada, February 9.—The pianist, Moriz Rosenthal, after many years' absence, gave a piano recital in Massey Hall to an enthusiastic audience. His playing of the Appassionata Sonata was an effective performance.

## CANADIAN OPERATIC SOCIETY.

The Canadian Operatic Society of Toronto presented Sidney Jones' *The Geisha* at his Princess Theater to crowded houses. The organization is a first class one, and contains some fine singing talent. Fern Galtre Fillion, who took the part of the dainty Japanese girl, was admirable, her singing and acting distinguished by beauty and natural grace. Miss Disney as Juliet also proved attractive, as did W. R. Curry, who took the part of Wung Hi. Reginald Stewart was director as well as trainer and conductor.

## ALBERTO GUERRERO HEARD.

Alberto Guerrero, local Spanish pianist on the staff of the Conservatory of Music, gave a recital in the conservatory hall recently where his playing was much appreciated. The Bach-Busoni number was splendidly done as were also a Beethoven sonata and selections by Albeniz, Liszt and Debussy. He displayed excellent qualities, fine singing tone, flexibility and brilliancy of execution.

## NATIONAL CHORUS.

An overflowing audience greeted the National Chorus (Dr. Albert Ham, conductor) on the occasion of the twenty-first annual concert in Massey Hall, January 31. Their renditions were a marked success and Dr. Ham was recipient of many recalls for his splendid work.

Giovanni Martinelli was the assisting artist and sang delightfully. His one number with the choir was a charming lyric, *The Image of the Rose* by Reichardt, and it gave much pleasure. Mr. Martinelli's solos called forth cheers and bravos from all parts of the house.

## FIRST HAMBURG CONCERT.

The first concert of the Hamburg series for the season was held in Massey Hall on January 26 and was of high character. The ensemble this season is splendid and Boris Hambourg, cellist; Geza de Krez, violinist, and Reginald Stewart, pianist, form an excellent trio. The pleasure of this concert was emphasized by having the pianist, Mark Hambourg, with Boris in a performance of Beethoven's sonata for piano and cello which was received with sympathetic appreciation. A fine rendition of a trio by Smetana concluded the program. Murray Davey, baritone, was the soloist and sang several selections to the accompaniments of Dalton McLaughlin.

## THE ORCHESTRA'S FIVE O'CLOCK PERFORMANCES.

The Symphony Orchestra, Quigi Von Kunits, conductor, draws large crowds to its five o'clock performances in Massey Hall which are held fortnightly. These events are excellent in every way, and their selections are delightfully performed. Mr. Von Kunits is a convincing conductor, and his taste and musicianship is reflected in everything he produces. At the two last concerts Lionel Bilton, cellist,

was heard in a fine performance of Popper's concerto developed from Hungarian Gypsy melodies, and Paul Wells, pianist, gave a compelling performance of Liszt's E flat concerto.

## ARTHUR BLIGHT HEARD.

Arthur Blight, a local baritone, gave a recital in the Hart House Theater recently.

W. O. F.

## Fraser Gange Teaching at Mannes School

Fraser Gange, whose recent arrival in New York and subsequent public hearings have revealed to audiences here a distinguished lieder singer, noteworthy alike for voice and musicianship, will give a special course of lessons at the



FRASER GANGE

David Mannes Music School in New York, beginning in March and extending over a period of ten weeks. So instantaneous has been the recognition of Mr. Gange's art, and so widespread the demand for his appearances, that he has extended his visit here, an extension which permits vocalists to study with him at the school at this time.

Mr. Gange gave his first concert in Scotland when he was fourteen years old. He had a bass voice at eleven, and at fifteen understudied Mephistopheles in *Faust* with an amateur opera organization. At eighteen his voice was much affected through over-use and, against the advice of those

who believed he could never recover its original quality, he went to London to study with a well known teacher, Amy Sherwin, who gave him a lesson every day and sometimes two a day. His voice came back so rapidly that a year later he was heard in a song recital at Queens Hall.

"Simplicity of method and great patience, both for student and master, are required to obtain the best results in singing," said Mr. Gange. "However, the singer can no longer be accepted only upon the quality and use of his voice, as was generally true in an earlier day, for modern musical tendencies demand more and more that the singer be also an accomplished musician, as sensitive and intelligent an interpreter as the great instrumentalist has always been required to be."

Mr. Gange, who is a favorite in the concert halls of Great Britain, Australia and New Zealand, spoke of the musical life of the latter country, which is not as well known to Americans as is the musical life of Great Britain. "Almost everyone there studies music," he said, "and the standard of appreciation is as high as that of any of the older countries. Every year many of the finest artists of the world tour in Australia and New Zealand."

Mr. Gange did not feel justified in commenting upon life in this country, where he pays his first visit at this time, other than to express his appreciation of the intelligent and musically audiences for which he has already sung and for the warm-heartedness with which he has been received everywhere.

Mr. Gange will give the last of the artist recitals of this season at the Mannes School on March 19.

## Trio Ragini of India Endorsed

Prof. S. L. Joshi, who is the exchange professor from India in the United States under the Carnegie Foundation and who in 1916 acted as secretary for the All-India Music Conference held at the Court of the Maharajah Gackwar of Baroda, speaks in the highest terms of the work of Ragini Devi and her two assistants who form the Trio Ragini of India which is now meeting with much success



RAGINI DEVI

in this country. The following letter to the beautiful Oriental lady (incidentally, she is said to be the only real Hindu who is presenting Indian music and dancing in this country and is not to be confused with others who have, though European, annexed the Hindu title of Devi) bears the signature of Professor Joshi:

Dear Ragini Devi:

As one who is actively working in the United States for a correct interpretation of the soul of Hindu culture, I have watched with keen interest the efforts you have been making to give accurate demonstrations of Hindu music and dancing in this country. I do not know of anyone in America who has shown the requisite skill in handling the delicate micro-tones that belong to the classic melodies of India. I have no hesitation in recommending with all my heart your renderings of Hindu music and dancing as being far more artistic and reliable than anything I have heard or seen along that line in the United States.

I wish you every success and shall be glad to help in any way I can to further your undertakings to make desirable contacts for this purpose in American circles where my own lectures on India have been appreciated.

(Signed) S. L. Joshi.

The Trio Ragini is being booked through the office of Catharine A. Bamman for a transcontinental tour during the season of 1924-1925.

## Ruth St. Denis Company Sold Out a Month in Advance

Ruth St. Denis, Ted Shawn and the Denishawn Dancers are booked to appear at the Majestic Theater, Jackson, Mich., on March 18. An interesting sidelight on the popularity of this dancing organization comes from the manager of the theater. When the manager of the company wrote a few days ago to the theater submitting a requisition for the amount of printing required to exploit the attraction successfully, the management of the theater replied that no printing will be necessary, since the mere announcement that Ruth St. Denis and Ted Shawn are coming has resulted in a "sell-out" a month in advance of their coming. The company is booked solidly until May 1, including two weeks in Canada. The only New York appearance will take place at the Manhattan Opera House on the evening of April 3, when an entirely new program will be offered.

## Washington Heights Musical Club Recital

A recital of the Washington Heights Musical Club took place at the club rooms on February 19, the following players taking part: Alice Ives Jones, Edna Minor and Sigrid Eklof Bornefeld in a sonata for two violins by Handel; songs by Lotta E. Scott; Katherine Groschke, pianist; Elizabeth Armstrong and Robert Lowrey in a sonata for violin and piano by Mozart; songs by Louise Lacroix; songs by Marguerite G. Baiz; Elliott Griffin, who played some of his own compositions; songs by May Bellin; Lawrence Goldman and Ruth Kemper in a sonata for violin and piano. Miss Jones and Miss Minor were heard also in violin solos.



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"Miss Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring and was warmly applauded."—*New York Times* (Feb. 16th.)

"Miss Adler's performance was that of a thoroughly trained harpist, with due technical dexterity, ability for runs and ornamentation, but also able to produce a tone of considerable volume and sonority. She was most cordially received."—*New York Tribune* (Feb. 16th.)

## The Washington Heights Musical Club

## ORGANISTS' OPEN MEETING

TO BE HELD AT

## AEOLIAN HALL

THURSDAY EVENING, MARCH 20, 1924.

AT 8.15 P. M.

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(Society Theatre Organists) (Society Theatre Organists)

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### OPERA IN MILAN

Milan, January 28.—At La Scala, eleventh week of the season brought these offerings: Tuesday evening, repetition of *Iris*; Wednesday and Thursday evenings, dark, for rehearsals of *Orfeo*; Friday evening, special performance of *Traviata*; Sunday matinee, *Manon*; Sunday evening, *Sonnambula*.

Saturday evening the first performance of Gluck's *Orfeo*, was given. In the cast were Fanny Anitua as *Orfeo*, Inez Alfani as *Euridice* and Lily Paikin as *Cupid*. Mme. Anitua was specially invited by Maestro Toscanini to sing the role of *Orfeo* in place of Mme. Besanzoni, who was ill. She sang it with a knowledge of Gluck's style which seemed to please the maestro greatly. She has a real contralto voice and uses it with much intelligence. She has given up the profession, and one could at times see the lack of regular stage routine, but her performance was praiseworthy and a pleasure to hear. She received much applause after her solo at the end of the first act, an aria from the first act of Gluck's *Alceste* which Toscanini usually adds to this act of *Orfeo* also after the beautiful aria, *Che Faro Senza Euridice*, which she interpreted with good taste and much expression. Miss Alfani, as *Euridice*, sang the role with taste. Miss Paikin, an English soprano, looked very charming as *Cupid* and sang artistically; she possesses a very sweet voice and was also much applauded.

Arturo Toscanini was the real star of the evening. He is responsible for the great success of this 160 year old opera. It has not been given in Milan for about seventeen years and La Scala patrons found much enjoyment in this jewel as interpreted by the one and only Toscanini. His reading is familiar to the New York public and needs no further praise. At the end of the opera there was added a chorus from the *Eco e Narcisso* which was very effective. The scenery by Santoni was superb, and the costumes by Caramba were marvelous. The *Inferno* and *Campi Elisi* were both an enchantment. The ballet in both these scenes was admirable. The *Lament of the Flute*, danced by the Prima Ballerina Cio Fornaroli, in the *Campi Elisi*, was especially pleasing; she shows great technic and grace.

The *Leggenda di Sakuntala*, by Franco Alfano, is the offering announced for the coming week.

#### CARCANO ENDS SUCCESSFUL SEASON.

The long and financially successful season at the Carcano Teatro, which opened September 10, 1923, finished Tuesday evening, January 22, 1924, with a performance of *Barbiere di Siviglia*, played to a capacity house. The managers, Groppi and Susanni, gave, during the season, 172 performances of the following operas: *Tosca*, twelve; *Traviata*, ten; *Forza del Destino*, fourteen; *Lucia*, nine; *Rigoletto*, fourteen; *Cavalleria*, fourteen; *Pagliacci*, ten; *Trovatore*, fourteen; *Norma*, six; *Boheme*, nineteen; *Sonnambula*, twelve; *Giocconda*, thirteen; *Ballo in Maschera*, five; *Ernani*, four; *Butterfly*, ten; *Barbiere di Siviglia*, six.

#### AMERICAN SINGERS IN DEBUT.

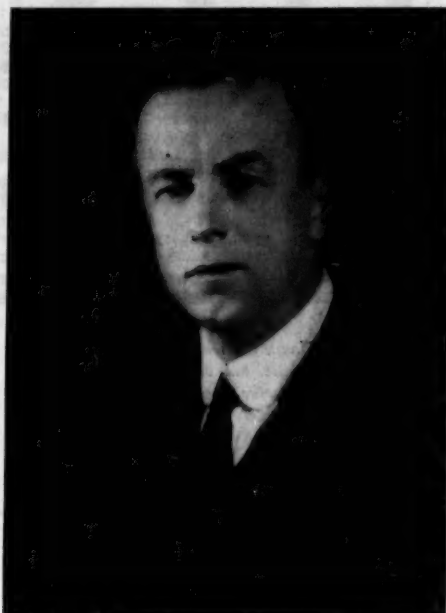
Two American girls made successful debuts as *Gilda* in *Rigoletto*—Fannie Cole and Beatrice Mack. Another, Clara Shear, a Boston soprano, made her debut as *Musetta* in *La Boheme* and sang in all the nineteen performances given. An

Italian-American, Carla Petruccelli, soprano, made successful debuts in *Tosca* and *Cavalleria*. An English soprano, Miss Flor, also made a successful debut in *Pagliacci*. Cesare Baromeo (Chase Sikes) made his debut as *Padre Guardiano* in *Forza del Destino*, with great success. Maestro Toscanini heard him sing and secured him for a three years' engagement at La Scala, where he has also been successfully received, as has already been mentioned in this column.

The same management informed the writer that it will open another big season next fall. ANTONIO BASSI.

### George Stewart McManus Encomiums

George Stewart McManus came into prominence several years ago as a result of a series of sonata recitals with Sigmond Beal, the violinist, in San Francisco. He had previously, while in Germany, accompanied Johannes Maeschaert and Alexander Heineman, and he subsequently



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GEORGE STEWART McMANUS

toured with Casals, Titta Ruffo, Povla Frijsh and Jean Gerardy. With the later he went all through the Far East and is now touring across the United States. What Australian and New Zealand critics thought of his work

is indicated by the following impressive notices, being just a few from the many received:

The more one hears George Stewart McManus the more one likes him. Few pianists could move so easily in so many different schools as he. His playing of the Brahms rhapsody in E flat, the musical epic of existence, inexorable as fate and massive as a Colossus, contained the very fire of genius. Yet his encore was that incarnation of delicacy and grace, *Hark Hark the Lark*, arranged by Liszt from Schubert's melody. Mr. McManus played also a *Pastorale Variee*, quaint and interesting and presumably by the early Mozart, and a modern *Barcarolle* by Lisadow, with some fine passages and much vitality.—New Zealand Times.

George Stewart McManus is an ideal accompanist. He is to Gerardy what Pugno was to Ysaye. There is not a better combination for cello and piano in the world to-day.—Sydney Daily Mail.

The interplay between the piano and the cello in the slow movement was only one example of Mr. McManus' unvarying ability to keep things at the very high level attained and sustained by the cellist. The pianist's work in the sonata as well as elsewhere was full of life and warmth, and at the same time quite free from exaggeration.—Argus, Melbourne.

Mr. McManus is a pianist who impresses on acquaintance. He reached his top last night and achieved marked success.—The Sun, Christchurch, N. Z.

Mr. McManus deserves a special word for his handling of the difficult orchestral part. He played it magnificently.—The Sun, Christchurch, N. Z.

His playing of Brahms' rhapsody in E flat was in every respect worthy of the highest commendation and showed that his undoubted artistry is not confined solely to his ability as an accompanist.—The Sun, Christchurch, N. Z.

Mr. McManus presented the music (Gerardy suite for piano) in a manner which aroused great enthusiasm.—The Sun, Christchurch, N. Z.

Their reading (Gerardy pieces) was delightfully effective in style and coloring. His accompaniments moved on the same high plane as heretofore acknowledged here and Gerardy, after the Haydn concerto, appropriately joined hands with him to receive the prolonged plaudits of the deeply moved audience.—The Press, Christchurch, N. Z.

Mr. McManus most easily established a claim to be classed as a pianist of great merit.—Otago Times, Dunedin, N. Z.

In George Stewart McManus the star has the absolutely perfect accompanist, who also proves that he has claim to high rank as a solo performer.—Evening Star, Dunedin, N. Z.

George Stewart McManus proved to be a pianist of many attainments and made a deep impression.—New Zealand Herald, Auckland.

Brahms' rhapsody in E flat was played in a truly masterly manner.—The Critic, Auckland.

The pianist was George Stewart McManus, a product of the United States. I wish the States would mix a few more like him with their daily export of bootlegging stories. . . . A very distinguished pianist, indeed.—The Free Lance, Wellington.

### Dubinsky Artists at Board of Education Concert

At De Witt Clinton High School, March 2, a special program of music was given under the auspices of the Dubinsky Musical Art Studios. Trios for piano, violin and cello were played, and Mr. Dubinsky contributed short pieces by Cui and Delibes. Besides these, Nikolai Oulukanoff (baritone), Sascha Fidelman (violinist), and Nicholas Nicholaieff (pianist), also gave solo numbers.

March 16 Mr. Dubinsky will be the assisting artist for Gerorgette Leblanc at the Booth Theater.

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Recital, Matinee Musicale, Cincinnati, Ohio.  
Oberlin Conservatory, Artists' Series, Oberlin, Ohio  
Cincinnati Symphony Orchestra, Indianapolis, Ind.  
Cincinnati Symphony Orchestra, Louisville, Ky.  
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## ROCHESTER PHILHARMONIC HEARD IN SEVERAL UNUSUAL PROGRAMS

Albert Coates Achieves Many Triumphs—Rising Heard in Third Matinee Concert—Detroit Symphony's Third Visit—Joint Concerts by Werrenrath and Kochanski, Bauer and Casals, John Charles Thomas and Elsa Stralia, and Gleason and Press—Resnikoff and Vas Heard in Tuesday Evening Series—Lamond's Lecture Recitals—Notes

Rochester, N. Y., February 19.—Wednesday continues to be "the" musical day in Rochester, with two concerts at the Eastman Theater. There is a steadily increasing attendance, that is approaching capacity size, in the series of seven matinee concerts by the Rochester Philharmonic Orchestra, under the baton of Albert Coates. The concerts are given at 3.30 o'clock, an hour which makes it possible for school children to attend.

### ALBERT COATES' FIRST MATINEE CONCERT

The first matinee concert, under the leadership of Mr. Coates, was given January 23 before an audience that would have filled an ordinary theater. Mr. Coates, conducting again without score, chose a program of characteristic interest which included a Russian fantasy by Borodine, In the Steppes, and Tchaikowsky's Romeo and Juliet music. This is music which Mr. Coates plainly knows in every detail and he carried the orchestra through a vivid performance. Other numbers were the William Tell overture and the Cesar Franck D minor symphony, which had not been played in Rochester for several years.

### COATES SATISFIES WITH DIVERSIFIED PROGRAM

Another afternoon of musical and educational pleasure was given by the orchestra and Mr. Coates, on January 30, when, in the four programmed numbers, Mr. Coates touched as many tangents of interest. One new work was on the program to meet the expectations of persons familiar with Mr. Coates' predilection for new and original music and his custom of presenting it before audiences. On Hearing the Cuckoo, by Frederick Delius, is a work that breathes an imaginative charm which raises it above the realm of merely picturesque novelties. Following the playing of a Liszt prelude, the orchestra and conductor were compelled to acknowledge persistent applause. The Beethoven seventh symphony occupied the latter half of the program, and for the overture the orchestra played Russian and Ludmilla, by Glinka.

### ROISING SOLOIST AT SYMPHONY CONCERT

Rising, of the Eastman operatic department, united with Mr. Coates and the orchestra for the third matinee concert, February 7. His share in the program as soloist consisted of two Russian songs of the sort with which he stirred an audience in Kilbourn Hall recently. It was his first appearance in the larger auditorium of the theater, and his first with orchestral background. With his vivid method of interpretation, Rising acted as well as sang the cavatina of Prince Vladimir from Borodin's Prince Igor, and the Moussorgsky Field Marshal Death. The concert was memorable as the occasion of the first Rochester performance of the Vaughan-Williams London Symphony, which Mr. Coates first introduced to America as guest conductor with the New York Symphony Orchestra two years ago. Mr. Coates opened the program with a testimonial to Woodrow Wilson—the Siegfried funeral march of Wagner. The audience stood as did the musicians in the orchestra through its passages. The audience barely fell short of capacity size, and the orchestra played again as though inspired by the magnetic Coates method of conducting.

### DETROIT SYMPHONY—ILYA SCHKOLNIK, SOLOIST

The two previous visits by the Detroit Symphony Orchestra to Rochester prepared the audience at the Eastman Theater, February 13, for the high excellence of the concert presented under the baton of its conductor, Ossip Gabrilowitsch. For the symphony Mr. Gabrilowitsch selected the Schumann D minor, commonly known as the fourth, conducting with rather livelier tempo than usual, and with its full beauty disclosed. Real virtuosity among individual members of the orchestra was revealed in such numbers as Saint-Saëns' Le Rouet D'Omphale and in L'Apprenti Sorcier of Dukas. The soloist was Ilya Schkolnik, who played the fourth concerto for violin and orchestra of Vieuxtemps. Mr. Schkolnik was called back many times to acknowledge the applause. Tchaikowsky's Capriccio Italien closed the concert.

### WERRENATH AND KOCHANSKI IN JOINT RECITAL

The fourth event in series B at the Eastman Theater was the joint concert on the evening of January 30 by

Reinald Werrenrath, baritone, and Paul Kochanski, Russian violinist, who was first heard by a Rochester audience as soloist with the New York Symphony Orchestra two years ago. Mr. Werrenrath's English group won the audience, with such songs as Lone Dog by Erlebach and Slow, Horses, Slow by Roger Jalowicz. A song based on a poem by John Masefield and set to music by Deems Taylor, entitled Captain Tiddle's Delight, was an especially pleasing encore and the audience refused to be content until Mr. Werrenrath sang On the Road to Mandalay, and a last encore, Fuzzy Wuzzy. Mr. Kochanski played first a concerto by Nachez, two Bach numbers and the Pugnani-Kreisler Praeludium and Allegro, which he presented with clear, flawless tone. The David Hochstein arrangement of Brahms' A major waltz had to be repeated, and a Russian carnival melody by Wieniawski carried the artist to a genuinely exciting finale.

### BAUER AND CASALS

The Wednesday evening event of February 6 in the Eastman Theater was a joint concert of Harold Bauer, pianist, and Pablo Casals, cellist, which brought out another large audience. The Beethoven A major sonata which opened the program revealed both artists in complete unity of purpose, as did the Saint-Saëns C minor sonata at the end of the program. Mr. Bauer never lacks an appreciative audience in Rochester and his playing was followed by demands for extra numbers that threatened to prevent a continuation of the concert.

### JOHN CHARLES THOMAS AND ELSA STRALIA HEARD

Another joint concert in the Eastman Theater, the second event in series C, was given January 23 by John Charles Thomas, the American baritone, and Elsa Stralia, Austral-



*"May Peterson is not only a skilled vocalist, but one who knows how to popularize her style. Consequently her concert developed into a facile triumph. She made a candid effort to make her program comprehensible to the musically unlettered, and succeeded. There was a great deal of genuine enthusiasm in the applause she evoked, and she was repeatedly encored."*

*The Seattle Post-Intelligencer said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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ian dramatic soprano. Mr. Thomas sang a great range of songs excellently. In addition to demand for extra numbers after each group, he was called back no less than four times at the end of the program. Mme. Stralia sang several arias and shorter songs with artistry and charm.

### HAROLD GLEASON AND JOSEPH PRESS IN JOINT PROGRAM

The second in the Friday evening series of Eastman School of Music chamber music events was given February 1 in Kilbourn Hall by Joseph Press, cellist, and Harold Gleason, organist. Mr. Gleason played Mendelssohn's sonata in D minor, opus 65, No. 6; Papillons Noir, by Harry Benjamin Jepson, the Yale organist; Cesar Franck's choral in A minor; Louis Vierne's Scherzetta, and Joseph Bonnet's variations in E minor. The applause after the Bonnet number brought as an encore another work by that composer, Romance. The combination of organ and cello was heard in Bruch's Kol Nidrei. The Brevla sonata was the finest achievement of the evening for Mr. Press. The cellist also had a group of shorter numbers.

### TUESDAY EVENING SERIES

Two recitalists who belong to Rochester's own music makers were heard in joint concert January 22 in Kilbourn Hall as an event in the Tuesday evening chamber series. The artists were Vladimir Resnikoff, violinist, and Sandor Vas, pianist, both of whom have been heard as soloists with orchestras in the Eastman Theater. It was typically a chamber music program, delightfully intimate in nature, and it revealed attributes of both artists that had not previously found expression. The Beethoven sonata for violin

and piano, opus 24, in F major, is the sort of music that adds educational interest to such concerts as these that are given in Kilbourn Hall. Mr. Resnikoff played the adagio movement from the Bruch second concerto beautifully, as well as several other numbers. Mr. Vas played two odd bits by Bela Bartok, both new to Rochester audiences, Schumann's Faschingschwank and a Dohnanyi concert etude.

### LAMOND LECTURE-RECITALS INCREASE IN INTEREST

Each week has marked a steady increase in attendance at the Monday afternoon lecture-recitals given by Lamond in Kilbourn Hall. The ninth Lamond lecture on February 4 was devoted to Brahms, Chopin and Rubinstein, and Lamond also played two of his own compositions. The recital-talk on Liszt given January 21 was particularly interesting, as Lamond was a pupil of this composer.

### NOTES

A concert and dance was given by the musical clubs of Union College, Schenectady, February 6, in the ballroom of Powers Hotel, under the direction of local alumni of the college. The program covered a wide range of vocal and instrumental numbers; solo, duet, quartet and choral selections; jazz and classical compositions and good old ringing college songs. Edward C. Schroedel of Rochester had a prominent part in one of the quartets. The boys expressed gratitude to the management of the Eastman Theater and School of Music for the kindness shown them in the afternoon, when they were escorted through the institution.

One of the season's interesting recitals by Rochester talent was given on the evening of January 21 in the studio of Charles F. Boylan, in the Sibley Block, by two of his pupils—E. Helen Weber, dramatic soprano, and Arthur W. Wolf, baritone. Frederick C. Lee was the accompanist.

A Rochester Junior Orchestra has been organized under the direction of Albert Coates, guest conductor of the Rochester Philharmonic Orchestra. The orchestra is composed of the advanced members of both the East and West high senior orchestras, and of several members of the Eastman School of Music. A group of young Rochester conductors, well known in local musical circles, are leading the orchestra under the personal supervision of Mr. Coates. Mr. Coates plans to conduct the class during his stay in Rochester, which will mean about twenty rehearsals of two hours each.

Modernism in composers was defended by Edward Royce, composer, staunch champion of the present trend of modernistic music, in a talk given February 4 before members of the College Women's Club in the D. A. R. Chapter House. Following an interesting lecture, Mr. Royce played some of his own piano compositions, all of them examples of new musical ideas.

The third concert in the chamber music series, which the Hochstein Memorial Music School is conducting in the hall of the Baden Street Social Settlement, was given February 4 by Vladimir Resnikoff, violinist; Mary Bell, mezzo-soprano; Samuel Belov, violinist, and Nicolas Slonimsky, pianist. The artists for these concerts, who are members of the faculty and of the opera department of the Eastman School of Music, give their services to make possible the carrying out of the Hochstein School's project in behalf of appreciation of chamber music.

The second concert of the Chamber of Commerce Glee Club was given on the evening of February 11 in the Assembly Hall of the chamber. There are forty singers in the club, all members of the Chamber.

The Tuesday Musicales recital for January 22 in Kilbourn Hall was devoted to a program of French composers. For the morning of February 5 in the same hall, the members heard an all British program.

Announcement was made February 4 that Hermann Dossenbach has been named by the park commissioner as leader and director of the park band to fill the place left vacant by the death of his brother, Theodore. Hermann Dossenbach has been identified with musical life in the city for many years, having organized the Dossenbach String Quartet.

H. W. S.

### Schofield's "Interpretation Flawless"

In reviewing a recent appearance of Edgar Schofield, the Concord Daily Monitor wrote in terms of highest praise of his singing: "He is absolutely master of his powerful voice," said the critic of that paper. "His interpretation was flawless, his mood apparently fitted his theme. With an enthusiasm that would not be denied, the audience insisted on a repetition of Tally-Ho, and Mr. Schofield came back and sang it all over again. A hint of his dramatic ability was disclosed in his interpretation of The Wolves and The Blind Ploughman. His versatility was evidenced when he sang a Scotch ballad with the characteristic accent of the Highland born, and within a few minutes sang a Negro spiritual with the soft tonal qualities and dialect typical of the Negro."

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# ERNA RUBINSTEIN



## in telling headlines

GIRL VIOLINIST TRIUMPHS IN CONCERT. ERNA RUBINSTEIN CAPTIVATES CROUSE COLLEGE AUDIENCE.

*Syracuse Telegram, Jan. 16, 1924*

YOUNG VIOLIN SOLOIST WINS HER AUDIENCE. ERNA RUBINSTEIN GIVES ARTISTIC RECITAL.

*Syracuse Journal, Jan. 16, 1924*

ERNA RUBINSTEIN TRIUMPHS IN CONCERT.

*Hamilton Journal, Jan. 18, 1924*

ERNA RUBINSTEIN'S VIOLIN RECITAL MAKES DEEP IMPRESSION.

*Charleston Post, Jan. 28, 1924*

ERNA RUBINSTEIN DAZZLES WITH BRILLIANT VIOLIN EXHIBITION.

*Akron Journal, Feb. 7, 1924*

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3 NOVEMBER.....	HILVERSUM
5 NOVEMBER.....	HENGLO
6 NOVEMBER.....	WAGENINGEN
9 NOVEMBER.....	ARNHEM (first time)
11 NOVEMBER.....	DEN HAAG II
12 NOVEMBER.....	ZWOLLE
13 NOVEMBER.....	LEEUWARDEN
16 NOVEMBER.....	DEN BOSCH
19 NOVEMBER.....	UTRECHT
20 NOVEMBER.....	DORDRECHT
21 NOVEMBER.....	NIJMEGEN
23 NOVEMBER.....	GRONINGEN
24 NOVEMBER.....	AMSTERDAM II
27 NOVEMBER.....	ARNHEM
29 NOVEMBER.....	EINDHOVEN
2 DECEMBER.....	DEN HAAG III
7 DECEMBER.....	DEN HAAG (fourth time)
9 DECEMBER.....	ROTTERDAM II
11 DECEMBER.....	BREDA
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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## PUBLIC DEMONSTRATIONS OF SCHOOL MUSIC

Types of Musical Programs Given Throughout the Country and the General Reaction of the Public to Work of This Kind

The popularity of radio broadcasting has already found its way into the schools and is serving as a means by which the general public is learning something of the musical activities of the public schools of the United States. The general effect, however, of this music is not as good as it should be, due largely to the fact that the pupils are taken out of their settings to broadcasting stations where the surroundings are strange, and have to perform with greatly reduced choruses and orchestras. This reduction in playing or singing strength detracts from the general musical effect. The question arises whether or not the public is really getting the correct impression.

A great deal of good work is being done in the schools throughout the country, and at the time there is a lot of mediocre work. This is in no sense a criticism of the schools. It is because they are constantly making an effort to improve. Music of a more advanced order is being studied, with the distinct purpose of getting away from trivial and unimportant things. A typical example of an advanced program is one given last spring by the high school orchestra of Hartford, Conn., under the direction of J. D. Price. It follows:

Mendelssohn.....Overture, Hebrides (Fingal's Cave)  
Schubert.....I. Allegro Moderato. II. Andante con moto  
Wagner.....Prelude to Lohengrin  
Grieg.....Sonata, Op. 10  
Lento, Allegro—Violin and Piano  
Gounod.....Ballet Music from Faust

It will be seen that a program of this kind would be very effective from the standpoint of those interested in school music. Whether or not the public would be patient with the shortcomings of the pupils, if they had such, is another question. The writer has heard this orchestra on several occasions and can state with authority that it is an excellent group of young players under a skillful conductor. When we compare this type of program with the high school program of fifteen years ago there is no doubt that progress has been made. It shows that the high school orchestra is performing the function for which it was organized, namely, to present to the pupils who are not orchestra players and the parents of the community, a program which is at least an effort in the right direction. To broadcast a program of this kind would be a boon to school music. It is distinctly of the symphonic order.

### MUSIC OF ANOTHER KIND

In the desire to improve high school music and make it of a superior order some overanxious directors have for-

gotten what seems to be a very important issue, namely, the viewpoint of the average student. It is a fine thing to play symphonies and great oratorios, and no doubt the orchestra and the leader get all the necessary enjoyment and thrill, but after all, the high school age is just what it is, and the average pupil likes music of a lighter order. The writer has heard several high school orchestras play symphony music with a certain degree of skill, and yet they gave a very poor performance of a march like Sousa's Stars and Stripes. In the average high school the orchestra plays at the assembly. The march is a necessary part of school work, and in the writer's opinion it should be done as well, if not better than the more advanced music.

High schools throughout the country, where the orchestras are not ready for advanced work, present playlets with music, simple musical cantatas like Percy Fletcher's The Walrus and the Carpenter, Denza's Garden of Flowers, and paraphrased music from grand opera choruses, all of which is good in itself and serves the purpose for which it was planned.

The point at issue has always been the fact that a very small audience hears the efforts of the high school pupils. A great deal of time is spent in preparation and the concert is given but once, and then they must turn to new efforts, a condition which has never been satisfactory either to the students or the teachers. The idea of broadcasting these high school concerts is an excellent one, because it will serve the purpose of bringing to the attention of hundreds of thousands of people just what the orchestras and glee clubs are doing.

The spring concerts of last year were on a much higher plane than those given before, and no doubt this standard will be maintained.

### WHAT MUSIC SHOULD BE SUNG

There will always be a controversy regarding a certain type of vocal music for high school pupils. It is an acknowledged fact that some high schools have already performed oratorios like Elijah. There are many people who think this is a musical distortion, and in some cases it is. S. Coleridge Taylor's Hiawatha's Wedding Feast has also been given, but music of this kind is practically beyond the vocal capacity of high school pupils, particularly the boys. It is not necessary to go into this advanced chorus field, because there are thousands of excellent compositions which are within the vocal ability of any high school group, and it is only over enthusiasm which has forced teachers into

an effort of this kind. The whole thing is really too ambitious and should be left to the adult chorus.

### PRACTICAL SUGGESTIONS

A very practical suggestion for the broadcasters was made recently by a supervisor regarding the music memory contest. Millions of children throughout the United States are each year engaged in studying advanced music through the music memory contest. These pupils are largely listeners, not performers, and a great many must depend entirely upon their school instruction for musical knowledge. There is no opportunity in the home. The supervisor in point asked would it not be a good thing for the broadcasting companies to use the music memory selections as part of their programs, either before or after, or even during, the bedtime stories and children's talks generally? Any type of instrument or group of ensemble players or singers could render this service. At the same time a short descriptive account of the composition in question could be given, and by this means parents as well as children would be made acquainted with music of a superior order.

I am sure there is not a great deal of objection being made to the varieties of dance music being handed out nightly by the big radio corporations, but the fact remains that a little is enough, and as long as they propose to blast the air from ten to twelve every night with music of this kind, it is only fair to the rest of the world to give them a little music of a higher order, particularly the music which children are studying in the schools.

### Dr. Carl Gives the Beatitudes

Continuing the series of special musical evenings at the First Presbyterian Church, New York, Dr. William C. Carl, organist and director of music, with his picked choir and quartet of soloists (Edith Gaile, soprano; Amy Ellerman, contralto; Charles Hart, tenor, and Edgar Schofield, bass), on Sunday, February 24, gave Cesar Franck's oratorio, The Beatitudes, at the evening service. The whole music of the service was, in fact, by Cesar Franck. Dr. Carl playing a Pastoral for the prelude and the Chant Heroique for the postlude, while the Panis Angelicus, for soprano solo and chorus, was used for the offertory. As is always the case with Dr. Carl's evenings, the music was excellently prepared and splendidly sung on the part of both chorus and soloists. These special services attract very large congregations.

### Charlotte Lund Reception and Opera Stories

February 24, a reception was given at the New York studio of George Burroughs Torrey, the celebrated painter, in honor of Charlotte Lund, which was a huge success. Five hundred guests were present, including well known people of the musical and social world, and some of these met the vivacious and interesting guest of honor for the first time.

The Philadelphia Civic Opera Company, now presenting grand opera, prints the foreword from Miss Lund's Opera Miniature Series, containing a brief résumé of each opera, in the official programs; the booklets themselves, containing the full story of each opera, are also used.

# CARL FLESCH

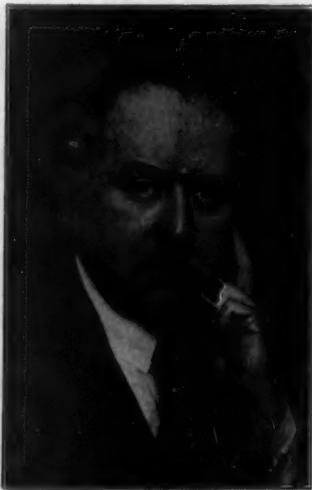
## ANOTHER TRIUMPH FOR A MASTER VIOLINIST

New York Recital, February 25, 1924

All the violinists speak well of Carl Flesch's playing and that is the greatest possible compliment to his art. The reason Flesch impresses his brother artists is that his technique is free from tricks and his interpretations are musically legitimate. Moreover, he has a thorough mastery of all the other departments of his instrument. His tone possesses volume and warmth. His interpretations are direct, sincere and of a quality that for want of the proper analytical term might be called human. That is why he gets close to those hearers who are concertgoers merely because they like fine music finely rendered.

Flesch's Town Hall programme had a Nardini Sonata, some Bach numbers for violin alone (a noble and deeply felt reading), four attractive pieces by Josef Suk, and Paganini's D major concert, with an interpolated cadenza skillfully made by Flesch himself. Many distinguished violinists were in the audience and applauded loudly. (Leonard Liebbling, American.)

The eminent violinist succeeded in drawing to Town Hall a large and knowing audience which heard him prove as doughtily as in other years his bulking musicianship and extraordinary technical ease. The Bach partita for violin alone is a monumental task and test. It marched for a good length of time, but in always trim, virtuosic order, accented with the fine, flashing brilliance of the sturdy bowing. The Paganini



concert, with Mr. Flesch's own cadenza, was naturally the most spectacular field of the evening offered for the exercise of his seemingly illimitable facility. (Gilbert W. Gabriel, Sun and Globe.)

Mr. Flesch again showed himself to be an artist of dignified attitude toward his art, of great sincerity and of sound knowledge. (W. J. Henderson, Herald.)

Mr. Flesch gave a display of thorough musicianship, with the technical skill which gives a deceptive appearance of ease. (F. D. Perkins, Tribune.)

The program of Carl Flesch's violin recital last night in Town Hall was as substantial and musically in quality as the performances. When Mr. Flesch plays, the audience knows in advance that it will hear what the composer wrote and not a distortion of his message by a vainglorious virtuoso. (Olin Downes, Times.)

Mr. Flesch did some beautiful playing in the Bach Partita. The rhythmic outline was finely preserved in all five movements, the intonation was always accurate and the spirit and feeling always in evidence. The familiar chaconne was finely spun, without any of the roughness or labored playing that so many performers put into it. (Frank H. Warren, Evening World.)

Season of 1924-1925, limited to 15 engagements, now booking

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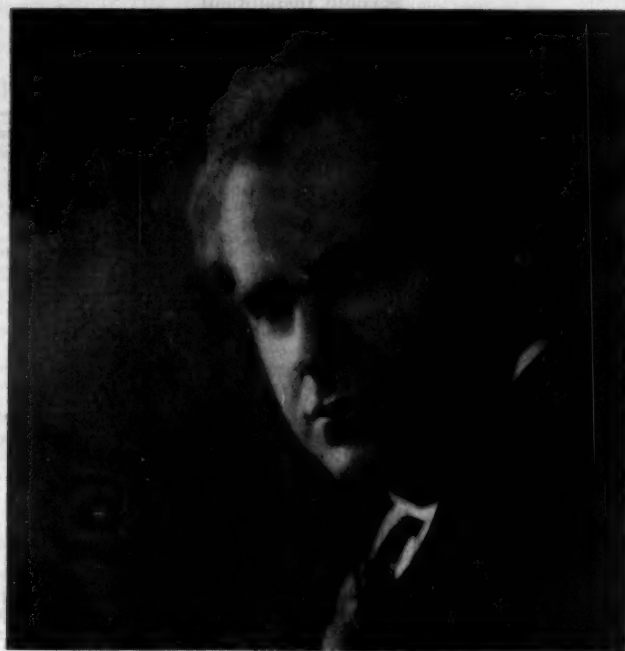
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# "WILLIAM BACHAUS,



*Photo by G. Maillard Kesslere*

## PIANIST PLUS"

### Perfect Pianism in Pittsburgh

**By Harvey B. Gaul, Pittsburgh Post**

William Bachaus, pianist plus. That is really his title because he came and gave us the most stimulating recital of the season yesterday afternoon before the Tuesday Musical Club in the hall of the Soldiers Memorial. Ordinarily a piano recital, like an intercollegiate debate, is something to sleep through, but it is impossible to even snooze through one number of Bachaus' offerings. With all due respects and deference to Rachmaninoff and Paderewski, nevertheless, Bachaus gave us the most throbbing, gripping recital we have had.

He has everything, technique to squander, pianistic taste enough to furnish a conservatory, and no end of dramatic ability. His playing has beef, blood, brawn and good brown beer in it. In a word the juices of life and masculinity are with him and his performances.

By all means let us have Bachaus back with us again. He's a tonic for jaded piano strings.

**Burt McMurtrie, Pittsburgh Press**

A pianist new to Pittsburgh played yesterday,

before the Tuesday Musical Club, what proved to be one of the distinctive piano recitals of the current season, rich in individuality, alive with tonal beauties and the acme of intelligent reading. The artist was William Bachaus, and the musicale is to be commended for introducing him to local music lovers. Bachaus has everything necessary to the master of the keyboard. His technique predominates, yet at no time does he overshadow the emotional and interpretative qualities of his readings. There is a precision in his fingering and, above all, an individuality about his reading that at least makes some of the old ones appear as new. Such individuality marked his Chopin. Here was a Chopin different from that of Hofmann and Paderewski and one just as admirable, if not more so. It was a vital, fiery Chopin, one that held the auditor tense, and not the colorless, quieter role of the average keyboard artist. His G flat, G sharp minor and D flat readings were handsomely given.

A feature of the Bachaus piano recital was the general worth of the program material.

There was not a dull moment and it would be a blessing if all programs were as interestingly arranged.

**Pittsburgh Gazette Times**

William Bachaus, the pianist who carries an extra hand in his thumb and three extra digits where his little finger grows, gave a recital yesterday afternoon before a capacity audience in the Soldiers Memorial Hall. It was an "Artists Recital" of the Tuesday Musical Club and art there was in every detail.

We haven't heard Mr. Bachaus for a great many years and now that we have renewed our acquaintance it is sincerely to be hoped that we will hear him often. He has a tremendous sweep and surge to his playing and everything he touches speaks of masculinity. He never bruises the piano for all his power and force and he never evokes an unmusical sound.

The war has not altered Bachaus one jot or tittle. He is as fine today as he was ten years ago, and in many respects he is leader of the vanguard. Let's have him back.

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# HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

## Seventh Installment

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### HARMONY

(Continued)

#### Minor Harmonies

The minor harmony is often introduced into major keys, especially to give greater definiteness to the close, and to retard it a little (or to give the impression of a retard). This is sometimes in the harmony, where it need not concern us, and sometimes in the melody. Generally the lowered note will be the third of the sub-dominant (A flat) and generally a D will be added to the chord, so that it becomes F-A flat-C-D. This is the case in the Song of India, next to the last bar, where the A is flatted and D is in the melody. Strictly speaking, this is an inverted seventh chord, but the sub-dominant and the secondary sevenths are so intimately associated that they are often substituted one for the other, and often merge into each other without any real harmony change. This is also simplified by the fact that the dominant seventh is the same in minor and major, i. e., G-B-D-F for C minor as well as C major. Thus any harmony that resolves naturally into the dominant may be either minor or major, and this fact is utilized by tune writers. A single example will suffice. (See Ex. 23.)

Ex. 23  
Rubinstein



The chord that is here marked f-5-6 might also be marked d-7. It is the same thing, as already explained. It is a bad idea to go further in the analysis of these chords than to recognize their "type." This is a secondary seventh type, and more than that we need not know. (Note its resolution, which is to the dominant, while the resolution of the same chord in the Song of India (Ex. 22) is to the tonic.)

Any one of the triads of C major (except the triad on the seventh of the scale) is, evidently, the tonic of some major or minor key, and they are frequently approached through the dominant of those keys, this dominant being in the nature of a passing chord. We have seen this already in several of our examples: 7b (transposition to E minor)-15 (dominant of G followed by dominant of C)-22, fourth bar (to F through its dominant). Other examples will now be given. (See Ex. 24.)

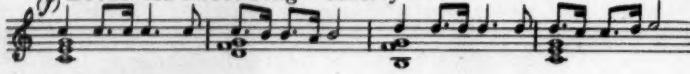
Ex. 24



Gypsy Love Song from Fortune Teller - Herbert © Witmark



Love's old sweet song - Molloy



Onward Christian Soldiers



These are separable into two distinct groups. The first four (a, b, c, d) are arbitrary additions to the arrangements. That is to say, the tunes are possible without them. The next (e) is a direct progression to the key of the dominant, necessitating the chord of D, since the tune in the third bar evidently belongs to that chord. (It is decidedly crude and not to be used as a model. The reason for it in this particular case is that it is the opening of a canonical imitation. Compare Ex. 24ee, where the dominant of G is a passing harmony.) The next (f) offers an example of a retarded dominant, the secondary seventh in the seventh bar belonging rather to the key of G than to C. This is a common device which the tune writer must learn to use when needed. Observe that, were this chord (or some chord) not introduced in the seventh bar, there would be two bars, or a bar and a half, of the dominant. This does no harm harmonically speaking, but would be difficult to fill in with interesting melody, as will be explained later. The final example (g) approaches the new key through a regular cadence, the chord of C in the fifth bar being the sub-dominant of the key of G, followed by the tonic 4-6, dominant, tonic, all of G.

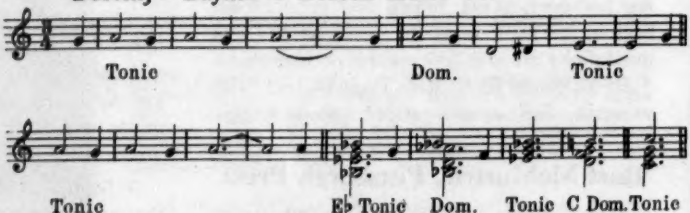
#### Modulation Must Accord with Rhythm

There are many other possible modulations to various keys, sometimes keys in no way related to the key of the piece, and there is neither rule nor restriction in their use, except that they must not interfere with the regular phrase-lengths or be forced back into the original key through awkward and abrupt harmonies. This is the usual fault, and it is well to guard against it.

How nicely and neatly a transposition may be made is shown by the following example from C through E flat back to C. The four-bar phrases are marked in the example, and it is to be noted that the new key begins squarely at the beginning of such a phrase, and leads back to the original key at the beginning of the next phrase. This is perhaps not a rule, but it has some significant consequences. (Ex. 25.)

Ex. 25

Destiny - Baynes © Boston Music Co.



To go back to Ex. 24, we note that in 24a we have two-bar sections, and we are brought into the key of F at the beginning of the third two-bar section, and into G at the beginning of the fourth two-bar section. In 24b we see that the whole may be divided into two four-bar phrases, the second of which is all in G if we permit ourselves to consider the C major triad at the fifth bar as the sub-dominant of G. The same is true of 24c and 24d if we consider the C major triad in the third bar the sub-dominant of G. The same is true also of 24g, the whole being in two clear parts, one in C, one in G, while 24e and 24b are to be divided into two-bar phrases.

Ex. 24ee. Gypsy Love Song, Victor Herbert. Copyright by M. Witmark Sons, New York. Used by special permission.  
Ex. 25. Destiny Waltz, Baynes. Copyright by Boston Music Co. Used by special permission.

(To be continued next week.)



## MUSICAL COURIER READERS

## HOW ABOUT IT?

New York, February 15, 1924.

To the MUSICAL COURIER:

I have just read, in your issue of February 14, the Kansas City prize offer, which states: "From the total number of works submitted, the five considered best by the judges will be selected for performance at a final concert, given by the Kansas City Symphony Association. The composers of the five works that will be selected by the judges, will be required to furnish orchestra parts, etc."

This is the plan adopted by the Chicago North Shore Festival Association, and, as I wrote you some time ago, is to me manifestly unfair to the composer. Composers submitting symphonies or concertos would have to pay from three to four hundred dollars at least, simply to have a look in. I recently paid \$99.25 for the copying of my Five Pastels, which Mr. Verbrugghen is giving in Minneapolis in March. These pieces take about twelve or thirteen minutes to perform—what about a symphony lasting fifty or sixty minutes?

In My Musical Life, Walter Damrosch says: "Even young American composers must live, and if they are to devote their time to the creation of serious forms of art, they should be assured of at least some financial recompense for the time they must give to it."

Now what does the composer get out of a performance of his composition? Nothing! Save a sense of satisfaction. For nowadays when life moves so swiftly the "publicity" accompanying such a performance is nil and the composer and his piece are forgotten the next day. The purpose of this letter is to urge the MUSICAL COURIER and its readers to take up this question and to carry on a campaign in behalf of the down-trodden composer.

Thanking you for anything you may be able to do I am,  
Yours very truly,  
(Signed) ELLIOTT SCHENCK.

P. S.—I omitted to state that in section nine of the Kansas City announcement the Association agrees to pay for the copying of the winning composition. How about the other four?

## Prof. Heermann and the Brahms Violin Concerto

Prof. Hugo Heermann, at one time concertmaster of the Cincinnati Orchestra, now is sojourning at Merano, Italy, with Mrs. Heermann, and although the distinguished violinist is advanced in age he still enjoys excellent health and is in the best of spirits. The American visit of Bronislaw Huberman at the present time recalls the fact that this artist studied the Brahms violin concerto with Prof. Heermann, and another great master of the fiddle who also studied the work under Heermann was Pablo de Sarasate.

Brahms and Heermann were close friends, and when the

former had finished his concerto he took it to Heermann in manuscript and that artist gave the first reading of the work to the composer on that occasion. Together they made some revisions in the text of the violin part. Prof. Heermann remembers his American stay with great pleasure and always speaks with the utmost enthusiasm of this country and its musical achievements and possibilities.

## Many Engagements for Jackson Kinsey

Jackson Kinsey, the bass-baritone, was born in Fremont, W. Va., and is the son of a Baptist minister. He came to New York in 1912, and shortly afterwards was engaged as soloist at the Lafayette Presbyterian Church, Brooklyn. Mr. Kinsey's progress as a concert artist was interrupted by several years' service abroad. Since his return to America he came under the management of the Walter Anderson Concert Bureau and has appeared successfully at the Stadium concerts in New York, with the New York Mendelssohn Club, New Rochelle Choral Art Society, Ossining Choral Art Society, New York Liederkreis, New York Beethoven Society, Buffalo Guido Chorus, Newark Lyric Club, Schenectady Choral Society, and at Aeolian Hall, New York. Forthcoming engagements are as follows: Aeolian Hall, New York, March 21; East Orange, N. J., Women's Club, April 16; Richmond, Va., Choral Society, April 18; Buffalo, N. Y., Guido Chorus, April 22. Forty engagements have been booked for Mr. Kinsey for next season.

The late E. H. Krehbiel, critic of the New York Times, commented on Mr. Kinsey's singing as follows: "Jackson Kinsey was the only male vocalist chosen from the scores who came before the committee and Mr. Kinsey was the only male artist who 'got across.'" Following the singer's appearance in Schenectady, the Times-Star critic stated: "Severe demands are made on the bass in The Messiah. Why Do The Nations, found Mr. Kinsey at his best. He displayed a voice of richness and power."

## Pittsburgh "Never to Forget" Gerhardt

Elena Gerhardt, the great lieder singer, appeared two weeks ago for the second time in two seasons under the auspices of the Art Society of Pittsburgh. Her impression upon the audience is best expressed in the following letter from Mrs. George H. Wilson, president of the society: "My dear Miss Gerhardt: You gave us all such joy the other evening! It was a wonderfully beautiful program and your singing was more beautiful than ever. We will never forget it and words fail to express our admiration and appreciation. Thank you for coming, thank you for the heavenly singing, and thank you for you!"

## Rosenthal Waits

The story is told of Moriz Rosenthal that he was forced to wait longer than usual when he went to call upon a well known New York pianist. While waiting to be announced, Mr. Rosenthal heard the sounds from a distant piano. After an interval the pianist appeared and greeted his guest. "Ah, Mr. Rosenthal," he said, "I have kept you waiting. I was playing the Minute Waltz."



JACKSON KINSEY

(See story opposite)

"Yes," responded Rosenthal, "I spent a very pleasant quarter of an hour listening to it."

Mr. Rosenthal's next New York recital will be Saturday afternoon, March 29, at Carnegie Hall.

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**All-Wisconsin Interscholastic Music Contest**

The first music contest for high school students of the State which the University of Wisconsin has inaugurated will be held at Madison, May 8 and 9, 1924, under the supervision of the University School of Music. The contest is an extension of the plan of interscholastic meets for high school students, designed to include the musical interests of the students in competition and intensive study. Detailed information concerning the contest and the rules under which it is to be conducted can be obtained from Dr. C. H. Mills, director of the School of Music, or from P. W. Dykema, chairman of the department of public school music, at Madison.

Contestants in this competition must be regularly enrolled high school students doing passing work in at least three of their subjects besides music. They must have been enrolled in the high school from which they enter for at least two months preceding the date of the contest.

Names of contestants, with classes which they will enter for competition and the selection chosen by each entrant, must be turned in by music supervisors two weeks before the contest opens. One number fixed by the rules of the contest and one chosen by the contestant must be performed by each individual or group entering the contest.

Contests will be held for groups and for individuals, for girls' glee clubs, mixed choruses, orchestras, and bands. Solo competition in voice, piano, and violin, will be held.

Orchestras and bands will be classed as A or B, according to the size of the school from which they come. Groups from schools of 500 or more will be included in class A;

those from schools with enrollment of less than 500 coming within class B.

Prizes given for the solo events will be a gold pin for first prize, a silver pin for second prize, and honorable mention. The first prize for group events will be a silver cup. The high school which carries off the greatest number of points will have possession of the Wisconsin High School Music Championship trophy, a large silver loving cup, for one year.

Points will be credited for first and second places, the number given varying with the class of the entrant. Marking will be on the piece designated in the rules and on the selected material, with attention to quality of music, and appropriateness of selected music.

A conference of teachers and supervisors with the judges of the various events is called for Saturday, May 10.

**ARTISTIC BUSINESS**

By Buzzi-Peccia

Yes, there is an artistic business. The talent is the capital. The study represents the investment. The money you make is the income of your study and talent. They say that every American has a good business mind. It seems as though that were true about almost everything. Not altogether so, however, in some of the most important points in vocal study.

It would be considered very bad business to open a restaurant to the public without the dining-room and cook. Well, it is a very badly calculated business not to give the student a thorough, complete course of study; to let him go out when not absolutely ready, or at least, with a sixty per cent chance of a good success.

It is bad business to save money by giving him cheap instruction. It is bad business to let him start with a false step. It is bad business to interfere with his career—or to stop him when he is making good progress. Business in art is a very important point to be considered. One must not get a false impression, or let his head be turned by a huge success at home. It is one thing to sing for

friends gratuitously, and another thing to have the same people at your concert paying for their tickets.

To sing for a manager is not an artistic entertainment, but purely a business matter—for the manager is, first of all, a business man. He considers how much he can get for your ability. If you have no ability, you are of no use to him. He can't consider you in any other way. The more your artistic value, the higher your salary and chances. With this business proposition so clear, one cannot understand why people take the study of a professional student so carelessly and superficially. It is surely very bad business.

**Mrs. Owen J. McWilliams Is Honor Guest**

"Queenie" McWilliams, as her friends know her, one of the board of governors of the New York Mozart Society, was given a supper and dance at the Hotel Astor by Mrs. McConnell, February 26, which was an altogether brilliant



© Davis & Sanford

MRS. OWEN J. McWILLIAMS,

member of the board of governors of the New York Mozart Society.

affair. One hundred and twenty-five guests were present on individual invitation, and a colorful time ensued. The many tables, surrounded by handsomely gowned women, and especially the table of the president and guest of honor, the rhythmic and varied music, which induced dancing from the very beginning of the feast, all gives but a hint of what followed. Mrs. McWilliams came in with Mrs. McConnell and John J. Waner, and, formally escorted by the board of governors, was duly crowned Queen. A beautiful basket of flowers was presented her by the president, Mr. and Mrs. Mehlon H. Beaks doing this. The board of governors also gave her a gorgeous basket of flowers, with \$100 in gold, and there was a silver cup "for the youngest member," Mrs. Lemuel D. Boone's son, three weeks old. Mrs. Royal S. Copland, wife of the Senator, came from Washington especially to attend this affair.

**Fanning and Kochanski Delight Wilmington Audience**

Cecil Fanning and Paul Kochanski appeared in a joint recital in the last of the series of concerts given in Wilmington under the auspices of the Delaware Musical Association. The Wilmington Morning News of February 26 said:

Mr. Fanning proved himself to be one of the most finished concert singers ever to appear here. With perfect diction and artistry, he completely won his audience. . . . Mr. Kochanski gave a wonderful interpretation of violinistic art. His playing was marked by a luscious tone, a sureness, fire and deep emotion, that was compelling. . . . Mr. Fanning began his first group with Tannhauser's song of ecstasy which he sings when he sees Elsa in the Great Hall. He rendered this number with wonderful effect. Tom, the Rhymer, an old Scotch legend; Der Erlkönig (not Schubert's setting), and Tchaikovsky's Pilgrims' Song completed the group. . . . Mr. Fanning's final group was varied in character and showed this great artist at his best and a worthy successor to that other great American baritone, David Bispham.

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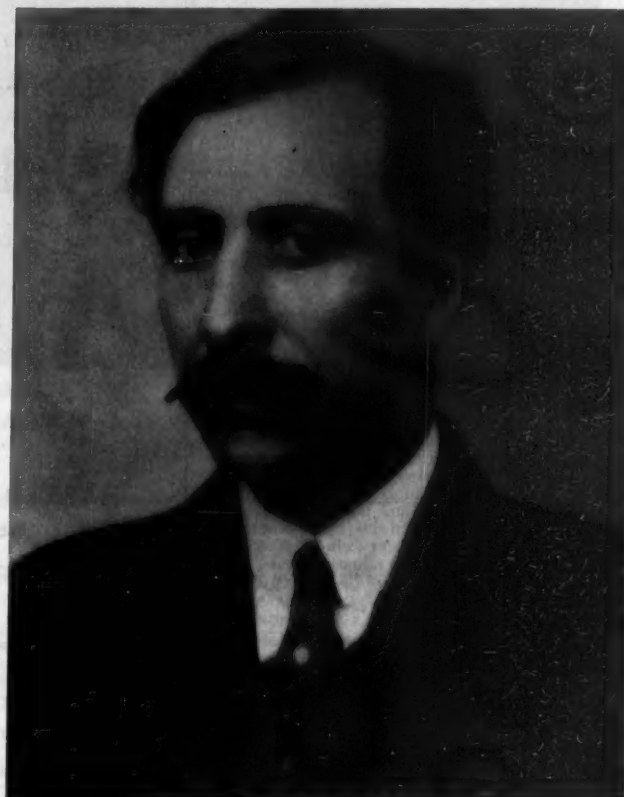
# SCHELLING

A  
TRIPLE  
TRIUMPH

**Composer—Pianist—Conductor**

**With the Detroit Symphony Orchestra, February 21 and 22, 1924**

It was good to see an American composer's work on the same program with Schubert and Tchaikowsky, and to see how well it stood the comparison. There is too much good musicianship in Mr. Schelling's compositions for them to be ephemeral. The audience loved them, and gave the pianist lavish applause, which he modestly passed on to the orchestra and both deserved all they received and more.—*W. K. Kelsey, Detroit News, February 24, 1924.*



It ("A Victory Ball") is a good piece of music, a trifle melodramatic, perhaps, but not more so than the subject it treats.

It strikes one, even more than the poem does, as the cry of a disillusioned militarist—perhaps a musical version of "Now It Can Be Told" with "Shall It Be Again?" as a sequel. Good music for anyone to listen to, especially a Thursday evening symphony audience.

The suite for piano is less impressive, but thoroughly enjoyable. Of its four movements the penultimate intermezzo is a writing of no inconsiderable charm, clear of outline and happy of mood. The last is a rhythm of a Virginia reel, and employs "Dixie" and "Swanee River" as its basic themes. All of the movements abound in brilliant ornamental passages where Mr. Schelling's great prowess as a pianist shines brightly.—*Ralph Holmes, Detroit Evening Times, February 22, 1924.*

The Fantastic suite, in which the eminent pianist-composer appeared as soloist, presents quite another side of his talent. The work which introduces "Dixie," "Swanee River," and other well known melodies, is engaging in its thematic development. The composer has not merely employed the folk tunes but has developed and transposed them in an original and wholly interesting fashion. The number is rich in color: it teems with variety. Odd, unusual orchestral effects are obtained. The solo piano always is given due prominence, and often only one or two instruments in the orchestra are used to accompany it, the effect being individual and lovely. The number was enthusiastically received Thursday.—*Charlotte M. Tarsney, Detroit Free Press, February 22, 1924.*

## Season of 1924-1925 Now Booking

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### "Gerardy's Consummate Art Revealed"

From the New Orleans Times-Picayune

Mr. Gerardy has long ranked as one of the leading cellists of the world, and his superlative playing on this occasion more than filled any expectations roused by his big reputation. It is many years since the artist appeared here before, and his work had the charm of novelty to a



JEAN GERARDY

large percentage of his hearers. Mr. Gerardy is undoubtedly one of the most serious-minded and noble players of a stringed instrument in the world at this time. An artist who effaces himself completely in his work and depends not on display, but on consummate musicianship to gain his ends.

Mr. Gerardy's technical equipment is of unsurpassed completeness in every detail, but he plays with such ease and lack of ostentation that even the most extreme difficulties often take on an air of simplicity that gives his work an almost unique charm. His tone is one of penetrating sweetness and exceptional warmth, and he is impeccable in his intonations. But above all he is a great interpreter, infusing his work with an emotional depth that makes a strong appeal, while at the same time tempering this element in his offerings with a keen sensitiveness for the exact demands of each composition he attempts.

To hear this artist play his arrangement of an air from the Elysian Fields scene of Gluck's opera, Orpheus, is to listen to cello playing at its highest peak of perfection. This number, which was the outstanding offering of the evening, was given with classic beauty of outline and wonderful feeling for the coloring of its melody from phrase to phrase. Numbers by Boccherini, Marais and Couperin further proved the cellist's keen sympathy with earlier literature of his instrument, and in Boellman's Variations Symphoniques, his chief selection, and numbers by Saint-Saëns and Pöpper, he demonstrated his exceptional virtuosity and the ever-present lyricism which seems to convert all that he does into music almost vocal in its effect.

#### Flonzaley Quartet at People's Chamber Concerts

Egmont H. Arens, manager of the People's Chamber Music Concerts, given at Washington Irving High School, and Annie Louise Cary, donor of the \$50,000 legacy left the society as endowment, are surely pleased with the size and responsiveness of audiences which gather at these concerts. That of February 22 brought the Flonzaley String Quartet in a program of music by Mozart, continuing with the Englishmen, Herbert Howells and Frank Bridge, and closing with Schumann's quartet in A major. All this variety gave great pleasure to the large audience, which was deeply attentive, and even manifestly absorbed in the beauty of the music. The delicate melodiousness of Mozart, the original modernity of the English pieces, and, most of all, the syncopated vigor and deeply expressive music of Schumann—all this left effect. Mr. and Mrs. Alexander Bloch give the sonata recital of March 21.

#### American Institute Recitals

The 127th sonata recital at the American Institute of Applied Music, Kate S. Chittenden dean, took place on Washington's Birthday (afternoon) when Em Smith (violin), C'Zelma Crosby (cello), and Gladys Shailer (piano), performed trios, both in manuscript, by Henry S. Gerstle and Ethel Heir. Sarah Possell, flutist, united with Misses Smith and Shailer in Bach's trio sonata.

On the same evening a students' recital was given by pianists, violinists and singers, the participants being Lil-

lian Rung, Theodore Abramowitz, Rosalind Ferguson, Grace Hardy, Dorothy Ewing, Isabel Scott, Pauline Wourms, Mary Frances Buffum, Helen Ruckleberle, John Passaretti, Edna Oster and Mary Carman. The next afternoon the little students, who are studying under teachers of the Synthetic Method, united in a recital at headquarters, playing twenty-nine piano and violin numbers.

### HOW TO SING FOR THE MOVIES

By Vandy Cape

Are you one of those who believes himself ready to step up on the stage to be heard by the harassed music director of a large motion picture theater? Or are you in that other class of "already-tried-and-not-successful" aspirants, who wonder why they can't land a job?

Did it ever occur to you that while "pull" may have won for your friend her coveted position as soloist in a well known picture house, only her ability to make good kept her there?

One marveled at Josiah Zuro's patience one Wednesday morning at the Criterion Theater, listening to the long line of hopeful singers who clamored for acceptance, and the



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following are a few suggestions, gleaned on the spot, that might not be harmful to the budding soloists:

1. Don't go for a hearing until you have had some experience in public singing.
2. Don't try to "push it over." You can't fool your conscience; so until that small chap is satisfied, keep working.
3. Don't sing long numbers; if the director likes you, he will ask for more.
4. Either sing a high class piece of music, such as an opera aria, or choose a popular ballad of standard approval.
5. Don't repeat verses or the chorus.
6. Have your own accompanist, unless you are absolutely sure of the one engaged at the theater; it eliminates last minute directions that never prove satisfactory.
7. Keep your music with you. In case you are asked to "sing something else," have it handy so you need not apologize for tumbling up the dark aisle to the seat where you left it with your wraps.
8. Keep your hands still or move them slowly from one position to another. The director doesn't want to see the song; he's there to hear your voice.
9. Dress simply and wear dark clothes. Black makes you look thinner and the fluffy ruffles of enticing side ribbons and trick capes generally appear mockingly ridiculous on the other side of the footlights.
10. A small hat is apt to be better than a large one, for your face must be seen and the shadow cast by a picture hat is most unbecoming.
11. Sing as though you meant it and enjoyed it. Remem-

ber that the successful artist always radiates enthusiasm—we usually call it "pep."

12. Don't become discouraged. It's the old adage of the postage stamp that sticks 'til it gets there.

13. If the above doesn't work, take up the guitar.

### Manen's Playing on Tour Meets with Favor

Juan Manen, the Spanish violinist, has been filling a number of important concert dates recently outside of New York, and in every instance his playing has aroused the audiences to a height of unbounded enthusiasm. And the critics, too, have been very enthusiastic in their comments about him.

For instance, the reviewer of the Little Rock (Ark.) Gazette of February 5, said in part:

Juan Manen, violin virtuoso, gave a wonderful recital at the Kemper theater last night. . . . Some reviewers have hailed Manen as the successor of Paganini, but that famous violinist represents only a name. Inasmuch as he died some eighty years ago there are none who can claim to have heard him and no comparison therefore can be made—but one scarce can imagine any more perfect master of the violin than this Spaniard. Having heard most of the really great virtuosos of the last half century, including Norman Neruda, Ole Bull, Elman, Kshelik, Maude Powell, Kreisler, the writer has no hesitation in placing Juan Manen as at least the equal of the greatest of them, and the superior of most of them. In almost marvelous delicacy of bowing, in all matters technical, words fail to convey an adequate impression of such faultless work to such as missed the pleasure of hearing him. No instrument equals the violin in expressing what we call, for lack of a better word, "soul," and Manen puts his soul into his instrument if ever artist did. The hackneyed term "breathless silence" is scarce misapplied to the appreciative audience which lost not the faintest note, and at the conclusion of each number the artist was given such a great outburst of applause as might well make amends for the paucity in numbers present. It is not necessary to make mention of the selections rendered nor is it possible to say which one was most perfectly rendered; all were so utterly splendid. Nothing like it has been heard here. At the conclusion of the recital about all the prominent musicians present met the artist behind the scenes and he held a prolonged levee and was almost overwhelmed with congratulations and adulations.

And none the less complimentary was Harry R. Burke in his articles in the St. Louis Times of February 20:

A master of the violin is Juan Manen—but more than that he is a master of the violin's color. A voluptuary, playing, it would seem, from no other motive than his own enjoyment of the tone. And that tone is to him something intensely colorful. His instrument sets him a luminous palette, sun-drenched and vivid. He uses it as it were for orchestral coloring. He paints, indeed; and you watch his brush in wonderment at the effect, at the loving pains, at the master's skill.

Technician—this Spaniard, whose St. Louis debut was made at Sheldon Memorial last night. But more than technician. His is a tense personality, you feel that as he plays. Not emotional, at least in the sentimental sense. But his whole art is constructed upon a profound emotional appreciation of the quality, the color of tone. He is not the pundit interested in questions of form, or even of musical construction. He is not the virtuoso seeking to bedazzle with a splendid skill. He is the connoisseur, and you think of him as a worker in gold and jewels delighting not so much in the whole as in the part, not so much in the skill with which he has wrought as in the



JUAN MANEN

beauty of color which he has wrought. An intellectual appreciation of that which is intrinsic in tone of itself. . . . I have not been more fascinated by a violinist's bowing than by Manen's. So truly is that bow the brush with which he paints. So skilled is the hand which guides it. So finished is its response to his every desire. For all its colors, his was an art more plastic than mere painting. He wrought in precious materials, but there was no preciousness in his violinism. Subtle of light and shade, his phrases were wrought as though tangible things bathed in atmosphere as well as color. His violin rang with its own ecstasies, as if it were a bell. It sang with deep melodies, it aspired in delicate filigrees of pianissimo, it trilled in joyous accents, it brooded in double-stopped melodies. You do not think of these—you shared with Juan Manen his own discriminating and voluptuous delight in the color of his tone.

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# LAURI-VOLPI

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of His Career  
in the Metropolitan  
Opera Production  
of  
Le Roi de Lahore



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GIACOMO LAURI-VOLPI, TENOR, AS KING ALIM  
IN LE ROI DE LAHORE

## The New York Papers, March 1st

### Astonished His Admirers

It was in this finale that Mr. Lauri-Volpi rose to his full height as a singer. He astonished his admirers by suddenly appearing as the kind of singer of whom there are too few today in opera land, a singer of robust and dramatic qualities and by no means the singer of lyrical music which he has been in past performances of this season. The audience, and quite rightly, responded with special enthusiasm to his performance, and in every respect he fulfilled its desires. The tone was not only brilliant, but often of sensuous beauty, manly, ringing, and, of course, when the opportunities came to send B-flats, triple fortissimo, crashing against his palate, the audience gave Mr. Lauri an ovation.

He was equally successful in the pallid and syrupy love music of the second act. He sobbed, tonally speaking, and sighed, but not inartistically. He waved his hands about in the good old grand opera manner, lay down dying, stabbed by Scindia, when he did not have to sing, and stood up singing when he should have laid down as one about to die; took the middle of stage with geometrical precision between

two wings of the chorus, alternately embraced or parted by a few paces from his soprano, in delivering his amorous address. It was the way to do it. Any other way, truer to drama, would have been infinitely falsier to Massenet's opera.

Olin Downes in the *Times*

Lauri-Volpi was a gorgeously bejewelled king and made the air gleam with the diamonds of his high register. He aroused some of the greatest enthusiasm of the evening.

W. J. Henderson in the *Herald*

It was beautiful and moving singing. . . . Plenty of high notes, brilliantly delivered and held, earned plenty of plaudits for Lauri-Volpi.

Leonard Liebling in the *American*

Lauri-Volpi flung his tones into space with reckless prodigality and was sufficiently ardent and personable as the kingly lover.

Lawrence Gilman in the *Tribune*

Lauri-Volpi was a properly handsome and noble young king and sang with much sweetness and light.

Deems Taylor in the *World*

## NEW YORK CONCERTS

FEBRUARY 25

## Evelyn Levin

Evelyn Levin, a young violinist, gave a recital in Carnegie Hall on Monday evening, playing a program which comprised the chaconne, Vitali-Charlier; concerto in E minor, Mendelssohn; nocturne, E flat major, Chopin-Sarasate; La Fileuse, Popper; Air de Lenski, Tchaikowsky-Auer; Zapateado, Sarasate, and Il Palpite, Paganini.

Miss Levin, who was heard in the metropolis last year, again demonstrated that her work is worthy of serious consideration. Her tone is good, her technic reliable, and her intonation satisfactory. The audience was small, but it made up in enthusiasm what it lacked in numbers.

Miss Levin had unusually fine assistance from Josef Adler, whose piano accompaniments lent color to her work and materially benefited her in the artistic rendition of her numbers.

## Paulo and Camille Gruppe

Paulo Gruppe, cellist, and Camille Plasschaert Gruppe, violinist, were heard in a joint recital at Aeolian Hall on Monday afternoon. Mr. Gruppe opened the program with Lalo's D major concerto, in the performance of which he revealed a serviceable technic, sound musicianship and a vigorous style of playing. His tones are broad and firm and his phrasing and accenting well considered. He later showed artistry in his interpretation of a Corelli sonata arranged by J. Salmon. A sonata by Locatelli, Granado's Serenade and Sinding's Ritornelle completed his offerings.

Mme. Gruppe rendered the Introduction and Rondo Capriccioso by Saint-Saëns with technical assurance and a large tone. A second group included Hymn to the Sun (Rimsky-Korsakoff) and Kreisler's Tambourin Chinois, which she gave with charm.

Isabelle Vengerova played skillful accompaniments. A good-sized audience received the artists cordially.

The American commented: "Mr. Gruppe draws a rich and smooth tone from the instrument and this, combined with an artistic understanding in phrasing and accentuation, made his reading of Lalo's concerto an agreeable first number in the program. . . . Mme. Gruppe played Saint-Saëns' Introduction Rondo et Capriccioso in a skillful manner technically efficient and not without charm."

## Renée Thornton

A large and representative audience attended the New York debut at Aeolian Hall on Monday evening, February 25, of the charming Renée Thornton (Mrs. Richard Hageman). With her husband at the piano and thus artistically supported by his musicianly accompaniments, Miss Thornton made a very favorable impression throughout her well arranged program: Cavatina, von Weber; Le Jeune Berger (first time), Berlioz, aria di Polissena, from Radamisto,

Handel; Irmelin Rose, and Ein solcher ist mein Freund, Erich J. Wolf; Meinem Kinde, and Cécile, Richard Strauss; Nocturne, Cesar Franck; Mai, Saint-Saëns; Fleur des Blés, Debussy; Chanson Perpétuelle, Chausson; Time Enough, Deems Taylor; My True Love (first time), dedicated to Renée Thornton, Henry Hadley; Christ Went Up Into the Hills (new), and Happiness, Richard Hageman.

Miss Thornton's voice is not a big one, but it is of lovely quality, clear and appealing, and it has carrying power. Well produced, the singer employs it with admirable taste and skill. Miss Thornton sings easily and without any disagreeable forcing, which is a refreshing feature of her work. In the matter of interpretation, she exercises intelligence and makes the most of every opportunity. In addition she has a certain style that is at once felt by her listeners, whether it is in the Italian, French, German or English. Her diction is commendable, and on the whole she gave evident pleasure to the audience, which received her most cordially. There were many floral tributes and a number of encores, and the general impression was that Miss Thornton is a singer of great charm who will no doubt be heard more frequently.

## Carl Flesch

On the evening of February 25, at the Town Hall, a recital of violin music was given by Carl Flesch before an audience of large size, comprised of many students and well known musicians. His program included Nardini's Sonata di Camera; four pieces, opus 17, of Josef Suk; the Paganini concerto in D major (in one movement), the cadenza by Mr. Flesch himself; and Bach's Partita in D minor. In this latter interpretation not only did the artist present the well known Chaconne, but also the less familiar Allemande, Corrente, Sarabande and Giga, which precede it. Breadth of style, comprehensive interpretation and the fine resonant quality of his playing were characteristic features of the performance, and the warm tone, fine shading and sincere appreciation of each number brought storms of applause from the enthusiastic audience which interrupted him several times in sheer delight of his renditions.

The newspapers were most audible in their favorable comments. Said the World: "Mr. Flesch did some beautiful playing in the Bach Partita. The rhythmic outline was finely preserved in all five movements, the intonation was always accurate and the spirit and feeling always in evidence. The familiar chaconne was finely spun, without any of the roughness or the labored playing that so many performers put into it." Said the Sun, of the Partita: "His phrasing came out of it with remarkable force and lucidity, bestowing on the chaconne especially an interest that was everything but sensuous." The Times declared: "The program of Carl Flesch's violin recital was as substantial and musicianly in quality as the performance. When Mr. Flesch plays, the audience knows in advance that it will hear what the composer wrote and not a distortion of his message by a vain-glorious virtuoso." Said the Herald: "Mr. Flesch again showed himself to be an artist of dignified attitude toward his art, of great sincerity and of sound knowledge." The American claimed: "The reason Flesch impresses his brother artists is that his technic is free from tricks and his interpretations are musically legitimate. Moreover, he has a thorough mastery, too, of all the other departments

of his instrument. His tone possesses volume and warmth. His interpretations are direct, sincere and of a quality that for want of the proper analytical term might be called human. That is why he gets close to those hearers who are concert-goers merely because they like fine music finely rendered."

With the exception of the Partita, Harry Kaufman accompanied Mr. Flesch at the piano in the various numbers and provided a sympathetic background for the artist.

FEBRUARY 26

## Anna Graham Harris

A very fine impression was made by Anna Graham Harris at her Aeolian Hall debut on February 26. Ably assisted by Walter Golde, she sang a program of songs ranging from the early classics to the recent Americans, and easily convinced her hearers that she had something worth while to say and a vocal equipment equal to the saying of it. Her voice is low, luscious, warm and vibrant. It is well trained and is used without effort or affectation. More important still, she has musical intelligence combined with deep feeling, and of her songs she makes living mood pictures that could not fail to hold the attention. Among her best interpretations were the splendid Spirit Song by Haydn, which sounds like a modern work and was done with great force and emotion; a set by Brahms, which proved particularly suitable to her style of thought and utterance, and French songs by Lenormand, Pierne and Faure.

Add to this her pronunciation, enunciation, articulation, all of which are of the highest order. She really sings the words as they would be spoken, without sacrificing tone by exaggeration, and no program book was necessary—though one was provided—since all of the words could be easily understood. To the reviewer she seemed to be the type that gets into the inside of things and seeks meaning in music and poem beyond mere sweet sound. And it is a delight to listen to vocal compositions conceived in that vein. Miss Harris was, therefore, delightful.

## George Morgan

George Morgan, a young baritone, made his New York debut in recital at Town Hall on Tuesday evening. His first group was made up of Russian songs, sung partly in English and partly in French, the composers being Tchaikowsky, Taneiev, Gliere and Gretchaninoff; the second group was French and included songs by Reynaldo Hahn, Louis Aubert, Jacques Pillois, Felix Fourdrain, and La Vague et la Cloche (Henri Duparc); the third group had three songs by Richard Trunk and two by Richard Strauss, Sehnsucht, and Cécile. For the final group he sang The Fiddler of Dooney, and one song each (from manuscript) by Leona Clarkson Grugan, Sheena Tennant and Leonidas Leonardi.

Mr. Morgan has a great deal to recommend him. In the first place, a voice light in timbre (almost tenor-like in quality in the upper register), but ample in power; in the second place, an excellent, even production throughout his entire range; in the third place, very good and definite ideas about phrasing and style. No young artist can offer more

## LANDOWSKA

Harpsichordist



Pianist

A LONG LANDOWSKA REVIEW—AND WORTH READING

## Wanda Landowska Enchants

The trouble with hearing Wanda Landowska play a Mozart piano concerto is that afterward you will never want to hear a Mozart piano concerto played by anybody else. Mme. Landowska gives it not only with the true Mozartian grace, but with the penetrating fascination of that grace. Why run on about artistic restraint, limpidity of touch, delicately varied tone color, justness and variety of accent, flawless phrasing? They are all there, but the very naming of them is a pedantry, and the playing of Mme. Landowska, for all the erudition that underlies it, is no pedantry but an enchantment.

Her Mozart concerto at the Philharmonic concert in Carnegie Hall yesterday afternoon was the familiar one in D minor. But never in this city can it have sounded as it did yesterday from the fingers of Mme. Landowska, perfectly accompanied by a diminished orchestra under the leadership of Willem Mengelberg. And in this "never" there is more than a specification of artistic quality.

Mme. Landowska enriches the theme of the rondo with ornaments of her own designing, a procedure for which there is indisputable authority and which she has carried out with fine sympathy and taste, and she has further composed admirable cadenzas for the first and the last movements of the work. The second of these cadenzas is of special interest because it is based on a theme Mozart at first intended to use for his finale (as indicated in the autograph preserved in Vienna), but which he rejected later in favor of a somewhat similar theme in the same key and the same rhythm.

The entire "editing" (so to term it) of Mme. Landowska is so thoroughly Mozartean that the retouched work has the inevitability of something entirely by Mozart himself. And what a

concerto this is! Through its pages seem to pass all the renowned women of Mozart's operas. "Don Giovanni" provides the two noble dames—the proud Donna Anna; Donna Elvira, heroic, faithful unto death—and Zerlina, the angelic soubrette; from "Figaro's Wedding" are the wistful, playful Countess Almaviva and Susanna, her arch maid; we hear the chattering trio of "Così fan tutte," even Astriamante from the darkened heavens of "The Magic Flute" launches her celestial lightning.

Before the Mozart piano concerto, Mme. Landowska played the G minor concerto for harpsichord and strings of Bach. The response of the big audience to the less familiar instrument was less immediate, but the instrument made its effect. Played as Mme. Landowska plays it, only the harpsichord, one soon hears, could give this music its authentic character. Its special timbre makes the andante seem an infinitude of cathedral chimes, and the final allegro, a sunburst after rain, seems literally to drip gold. The Mengelberg accompaniment, by the way, was of an incredible finesse, and perfection.

Interesting and persuasive as has been each of Mme. Landowska's performances on the harpsichord here with orchestra, this Bach concerto was really the revealing instance of the possibilities of an instrument that audiences in general had regarded as securely banished to the realm of archeology.

The two purely orchestral numbers on the program yesterday were Cherubini's "Anacreon" overture and the C minor symphony of Brahms. Each of these Mr. Mengelberg had conducted at earlier Philharmonic concerts of this season, and with impressive effect.

Bach for the harpsichord, Mozart for the piano, played authentically.

PITTS SANBORN, N. Y. Telegram and Evening Mail, Feb. 25, 1924.

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than these, and Mr. Morgan was one of the most satisfactory singers who has made his debut here in some time. To single out program items which particularly pleased, there was Gretchaninoff's *La Nuit* in the first group, the effective *Serenade* by Aubert in the second, Richard Strauss' *Capriccio* in the third, and the Fiddler of Dooney in the final group. The three Trunk songs were all well done, but hardly worth the doing. Mr. Morgan's pronunciation of German and French was excellent, particularly the former. Frank Bibb was his accompanist.

#### Fokine and Fokina

After an absence of three years, Michel Fokine and Vera Fokina re-appeared at the Metropolitan Opera House on Tuesday evening, presenting for the first time their new American ballet, consisting of a goodly number of young men and women, who seem to have been carefully and well trained and whose efforts contributed largely to the success of the evening.

Most of the interest of those present centered in the "first time" performance of *Medusa*, a ballet-tragedy by Fokine given to Tschaikowsky's *Symphonic Pathétique* and participated in by Vera Fokina, Michel Fokine, Jack Scott and Nelly Savage. The work was effective, even if too long and drawn out. The program opened with the overture to *Midsummer Night's Dream*, music by Mendelssohn (also first time), followed by the andante and allegro from the violin concerto by the same composer, op. 64, in which the entire company took part. This was well received.

Mme. Fokina came in for a large share of the evening's favor after she had given a delightful interpretation of *The Dying Swan*, to the familiar and lovely Saint-Saëns' music. Suite de dances, from *Le Reve De La Marquise*, to music by Mozart, in which Fokina and Fokine were La Marquise and Le Marquis and Chaimain Edlin the page, brought a well enjoyed program to a close.

#### Jorgen Bendix

On Tuesday evening, at Aeolian Hall, Jorgen Bendix, a Danish baritone, who has sung with much success in opera and concerts abroad, gave his first New York recital, at which he acquitted himself admirably. Mr. Bendix presented an excellent program of much variety and style. He has a large baritone voice, rich, substantial and reliable, and his entire program was artistically sung and delightfully interpreted. He was heartily received by his listeners.

The New York Herald says: "Mr. Bendix sang with fine voice, well controlled, and an admirable command of Wagnerian style. His delivery of the Schumann songs was interesting and the last one in the group, the *Fruhling-nacht*, was repeated."

#### FEBRUARY 27

#### William Bachaus

William Bachaus, in the three or four seasons that he has been visiting New York, has built up a steadily increasing clientele, so that the announcement of a recital by him today means that there will be a good audience to hear him, as was the case on Wednesday evening at Aeolian Hall. The feature of his program was the *Variations and Fugue* on a Theme by Bach, by Max Reger, its first performance in New York. The ponderous Reger built an even dozen variations on the theme which he selected, and then added a long and boresome fugue to end it with. Mr. Bachaus, needless to say, played it in masterly fashion, which did not prevent it from sounding like most of Mr. Reger's music, very German indeed, very scholarly and very dry. But he had paved the way, so to say, by indulging his audience in the Mendelssohn *Rondo Capriccioso* to start with, and when the Reger was safely buried, there came the lovely Beethoven sonata, opus 78, and afterwards a brilliant exposition of the Scriabin sonata, opus 30, in its day one of the very first compositions to lead the way toward modernism. After this there were two Chopin numbers—nocturne, opus 62, and the B minor scherzo—and to finish with, a delightfully sane, healthy and pleasing performance of the Schumann *Carnaval*—and after that, to be exact, there was almost another recital, for the audience remained en masse and called upon Mr. Bachaus for encore after encore, so that it was eleven o'clock before the hall was darkened.

#### Vera Janacopulos

The song recital given by Vera Janacopulos at Aeolian Hall on Wednesday afternoon, February 27, held a large audience at a high mark of interest. An unusual singer, she offered an unusual program, beginning with a group of classics by Campa, Martini and Mozart, the list continued with four songs by Schubert; a French group by Fauré, Roussel, Duparc, Debussy, Milhaud and M. Ravel; and a concluding group of two songs each by de Falla, Mousorgsky and Stravinsky. Mme. Janacopulos has a distinctive personality and individuality of expression. She is an artist of great dramatic power, interpreting with understanding, temperament and emotional intensity. She colors her songs vividly and catches the appropriate atmosphere for each of them. Her diction, her phrasing and her musicianly treatment of the songs were admirable. She was at her best in the modern songs, and particularly in the French. Debussy's *Fantoches* found especial favor with her hearers, and Ravel's *Kaddisch* was exceptionally well done, with a plaintive quality that was appealing. Mme. Janacopulos was excellently accompanied by Lola Schlepianoff.

Olin Downes, in the New York Times, devoted considerable space to a review of the recital, praising the artist highly. In part, he stated: "She is a singer of rare intelligence and poetic sensibility. . . . She combines warm and dramatic feeling with the finest sense of proportion and instinct for rhetorical effect. . . . Each song was a dramatic entity. Each stood out with complete distinctness from its fellows. Above all, each had a pulsing humanity. This was no finished singing for a drawing room audience. It was art, by a woman of temperament and understanding, for everyone." The Tribune critic stated that "Mme. Janacopulos displayed an unusual capacity for colorful, expressive interpretation, a thorough understanding of her songs."

#### FEBRUARY 28

#### New York String Quartet

The third subscription concert of the New York String Quartet took place in Aeolian Hall on Thursday evening

before a large audience. The program comprised three numbers: Four poems for string quartet (after Tagore), by Ethel Leginska, heard for the first time in New York; the Haydn quartet in D major and the Cesar Franck quintet in F minor, in the latter number Miss Leginska assisting.

Miss Leginska's poems were unusually well received and deservedly so, for they are interestingly constructed, showing the skill of the composer. While they abound in dissonances, there is also a veiled melody that decidedly caught the fancy of the audience. The composer has also provided variety in theme and arrangement. These poems should find much favor. The quartet gave the work a fine reading. Miss Leginska herself was the recipient of much applause, which she shared with the quartet after a superb rendition of the Franck number. The program, of balance and sufficient interest, held the favor of the audience throughout the evening.

#### Roa Eaton

Very delightful indeed was the concert given at Aeolian Hall on Thursday afternoon by Roa Eaton, lyric coloratura soprano, assisted by Leo Schulz, well known cellist, and J. Henri Bove, flutist, and Michael Rauchenstein providing sympathetic accompaniments at the piano. There was a large audience.

The opening number consisted of four solos by Chopin—*Servais*, Schubert-Schulz, Schulz and Popper, played admirably by Mr. Schulz. He is an established artist and was received as such.

Then came Miss Eaton, looking charming and at once

winning her audience. She sang four French songs—*Il Neige*, Bemberg; *Psyche*, Paladilhe; *L'Oasis*, Fourdrain; *L'Ete*, Chaminade. Miss Eaton possesses a voice of lovely quality, light and clear, which she uses with taste and considerable charm. She has been well and carefully schooled. Her French numbers were given in proper style and mood and she was warmly applauded. J. Henri Bove furnished the flute obligato for the *Chamant Oiseau*, David, one of the most successful of her offerings. Here her scales were clear and unbroken and her coloratura work generally commendable.

Miss Eaton is a good musician and serious of purpose. Her graciousness of manner is an added asset. Later she also made a fine impression in the recitative, *Giunse alfin il momento*, and the aria, *Deh vieni non tardar*, from *Le Nozze di Figaro*, Mozart, which she sang in the true Mozartian style; *None But the Lonely Heart*, Tschaikowsky, with cello obligato; a group by Bayly, Campbell-Tipton, German, and the *Ballatella* from *Pagliacci*, Leoncavallo. The program also included *andante e scherzo*, Ganne, well rendered by Mr. Bove.

#### George S. Madden

Friends and well-wishers of George S. Madden, the American baritone, attended his song recital at Town Hall on Thursday evening. The concert given was heard in four groups (all sung in English). The first designated American group comprised: *Beautiful Mother*, Henry Hadley; *Contentment*, Edward H. Droop; *In Rose Time*, Frank Greg; *In the Woods*, Edward A. MacDowell, as

## SIGNS OF THE TIMES

NEW YORK SYMPHONY ORCHESTRA	11 TIMES
NEW YORK ORATORIO SOCIETY	9 TIMES
EAST ORANGE COMMUNITY CHORUS	6 TIMES
HALIFAX FESTIVAL	5 TIMES
OTTAWA SYMPHONY ORCHESTRA	4 TIMES
WASHINGTON ORATORIO SOCIETY	4 TIMES
WORCESTER ORATORIO SOCIETY	4 TIMES
ELIZABETH ORATORIO SOCIETY	4 TIMES
PHILADELPHIA SYMPHONY ORCHESTRA	3 TIMES
WORCESTER FESTIVAL	3 TIMES
BOSTON HANDEL AND HAYDN SOCIETY	3 TIMES
READING CHORAL SOCIETY	3 TIMES
NEW YORK SCHOLA CANTORUM	3 TIMES
PORT CHESTER COMMUNITY CHORUS	3 TIMES
TRURO, N. S., ORATORIO SOCIETY	3 TIMES
BACH FESTIVAL	2 TIMES
ST. LOUIS PAGEANT CHORUS	2 TIMES
PHILADELPHIA CHORAL SOCIETY	2 TIMES
NEW YORK ST. CECILIA SOCIETY	2 TIMES
COLUMBIA UNIVERSITY	2 TIMES
UNIVERSITY OF GEORGIA	2 TIMES
BROOKLYN SCOTTISH RITE CONCERTS	2 TIMES
POTTSVILLE CHORAL SOCIETY	2 TIMES
UNION THEOLOGICAL SEMINARY	2 TIMES
HARTFORD ORATORIO SOCIETY	2 TIMES
HAMILTON, ONT., CHOIRS	2 TIMES
MANCHESTER COMMUNITY CHORUS	2 TIMES
NEW YORK MOZART SOCIETY	2 TIMES
OBERLIN COLLEGE	2 TIMES
SMITH COLLEGE	2 TIMES
NEWBURYPORT MUSIC CLUB	2 TIMES
NORWICH MUSICAL ASSOCIATION	2 TIMES
ASHEVILLE FESTIVAL	2 TIMES
DANBURY COMMUNITY CHORUS	2 TIMES
SYDNEY, N. S., CHORAL SOCIETY	2 TIMES
BRIDGEPORT ORATORIO SOCIETY	2 TIMES
WATERBURY CHORAL SOCIETY	2 TIMES
MUNDELL CHORAL CLUB	2 TIMES
NEW YORK BEETHOVEN SOCIETY	2 TIMES
LOWELL CHORAL SOCIETY	2 TIMES
NORTH CAROLINA COLLEGE FOR WOMEN	2 TIMES
CHARLOTTE FESTIVAL	2 TIMES

"REMARKABLE WORK!"	BRIDGEPORT TIMES
"RINGING BEAUTY OF TONE."	OLEAN TIMES
"BRILLIANT HIGH TONES."	ST. JOHN TIMES
"ADMIRABLE STYLE."	NEW YORK TIMES
"STRENGTH AND VIRILITY"	HARTFORD TIMES
"FINE VOICE AND FERVOR"	WASHINGTON TIMES
"REMARKABLE RANGE"	TOLEDO TIMES

## FRED PATTON, Baritone

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well as two songs by Charles E. Ives—The White Gulls, and The Greatest Man. These were followed by two foreign groups containing: In the Camp of Akkon, Hugo Wolf; Why Shouldn't I? Kennedy Russell; Evening Hymn, George Henschel; Noon, Max Reger; With a Water Lily, Edward Grieg; Had a Horse, Finer No One Ever Saw, Francis Korby; An Irish Noel, Augusta Holmes; When the Spring Blooms on the Mountain High, Robert Franz; Dreams, Richard Wagner; The Joys of Love, Giovanni Martini; and The Orphan Girl (by request), Moussorgsky. In the Old Master's songs (closing group) were: A Wanderer's song, Schumann; The Secret, Schubert; The Old Lady, Mozart; Remembrance, Beethoven; The Wanderer, Haydn; Angels Ever Bright and Fair (by request), Handel; and What tho' Trials Wait Me Here, Bach.

Mr. Madden's enunciation is unusually clear and distinct, and his phrasing admirable. He was accompanied by Josef Furginele.

#### Emil Telmanyi

Emil Telmanyi, who had already brought attention to his artistry in previous New York appearances, was heard in recital at Town Hall, Thursday afternoon. In a program containing several very familiar works, some less

well known, and a "first performance," Mr. Telmanyi completely captivated his audience by his brilliant technique, individual interpretations and vitality of execution. The most important offering of the afternoon was a new work by the Danish composer and conductor, Carl Nielsen, whose Prelude, Thema and Variations for violin alone proved to be a unique work of splendid form, effectively written for the unaccompanied violin. It had originality, was very melodious in parts, and was packed full of exceedingly difficult and involved technical problems. Mr. Nielsen is fortunate in having had such a successful first presentation of the work here, for Telmanyi rendered it with thorough understanding, freedom and power, and met all the technical demands with astonishing ease and assurance. The number was enthusiastically received, both for its own worth and its admirable execution.

The frequently performed Mendelssohn concerto in E minor can stand repetition when played as it was Thursday. Telmanyi brought to the reading a keen imagination, poetic insight, verve, and a tone of rich fullness, vibrancy and smoothness. He has an abundance of temperament and artistic sensitiveness. Intensity of feeling, subtle nuances and polished phrasing give interest to his playing. His bowing is flexible and firm, his intonation pure, double-stopping sure and accurate, and his harmonics are particularly clear. The young artist's musical intelligence was revealed at the very opening of his program in La Folia, variations serieses, by Corelli-Leonard, and became more impressively convincing with every succeeding number.

The concluding group contained unhackneyed violin material, beginning with Telmanyi's own arrangement of the lovely Schumann Romance. The Paganini-Otterstrom etude in E major, Stenhammer's Romance Sentimentale, the Beethoven-Auer Turkish March and Hubay's Csardas-scene, No. 2, completed his list. The Csardas-scene was

delivered with plenty of dash and vivid coloring and elasticity of rhythm. Several encores followed. Philip Warner played excellent accompaniments.

#### New York Philharmonic

Mendelssohn's celebrated and dainty overture to A Midsummer Night's Dream opened the pair of concerts of the Philharmonic on February 28 and 29. Somehow, it sounded a bit hurried, although the splendid string department of the orchestra stood out brilliantly. Dvorak's melodious cello concerto followed, played by Felix Salmond with overwhelming mastery, both musical and technical; his performance brought him several recalls, fully justified because of his warm tone and temperamental appeal. The Domestic Symphony by Richard Strauss was the third item of the program, and here the humor, straightforward melodies and general effectiveness of the work came through, under Conductor Mengelberg's enthusiastic directing. Some of the solo-bits sounded especially well, and it was evident that every player was alert; the score needs it, for unusual technique is employed. It was a first performance by this orchestra.

#### New York Symphony: Heifetz, Soloist

When a program consisting of but two numbers, a symphony and a concerto, is announced it is reasonable to assume that one of the two, at least, is long, perhaps excessively long. In the case of the program of the New York Symphony Orchestra on February 28, repeated on February 29, the probabilities of this assumption being correct were strengthened by the fact that Mahler's name was attached to one of the works, for Mahler is known to be long-winded. The work of his that was included on this program was his first symphony. It was magnificently conducted by Bruno Walter, but he was unable to provide Mahler with ideas, and the consensus of opinion seems to be that ideas are what Mahler chiefly lacked.

It is rather pathetic to think of a young man, just twenty-two, pouring out his whole heart in what was to be the ultimate of self-expression, a message to the world, which the world would have none of. In 1888 it was composed. In 1891 it had its first performance. And since that time it, and its successors, seem to have languished. Some people, Mahler adherents, argue that it takes time for a great work to become known. Perhaps. But when one stops to think of the other works written about the same time that have become favorites, the argument fails to convince. There was Strauss, for instance, with his symphonic poems; there was Debussy with his Afternoon; there was Tchaikovsky—no, the argument certainly is not convincing. Whatever the reason that Mahler is not oftener played, it is not a matter merely of time.

Lack of ideas seems to explain it, and perhaps also excessive length, which will kill any work, however beautiful. Yet there are some who find his tunes in this first symphony lovely. Germans often find them so. They are attracted by the Teutonic folk-song idiom of them, and, though Mahler was not a German born, that character is certainly present. And then, too, there are people who really find what the composer intended they should find in this music, or, at least, people whose imaginations are set wandering by this great orchestration and float off into delightful fantasies on their own account, using Mahler's structure only as a ladder to climb upon. Certainly Paul Stefan, excerpts from whose book on Mahler were printed as program notes, had that sort of imagination, and a perusal of his words must have served greatly to stimulate interest in the Mahler work, imaginative and imaginary as they are.

Heifetz played Goldmark's concerto in A minor, and played it, needless to say, with magnificence. When tone and technique combine with musicianship urged on by a serious conception of the music at hand, there can be little left to be desired, and Heifetz has those qualities in superlative degree. There was a tremendous ovation, of course, and Bruno Walter had his share of it. Also Mahler was not neglected, for even size and noise may be impressive.

#### FEBRUARY 29

##### John Valentine

A young singer with goodly promise of a successful career did John Valentine prove himself to be at his New York debut at Aeolian Hall on Friday afternoon. The American tenor recently returned from Italy, where he met with success in several recitals in Rome. Owing to nervousness, excusable in the case of first appearances, the singer did not do full justice to himself, for he did not appear to have control of his upper tones during the first half of his program, but as his nervousness lessened, he showed that he could produce a fine ringing top note. Mr. Valentine is the possessor of a tenor voice of a very beautiful quality, of good range and power. He is heard to best advantage in lyric passages, for then the smoothness and beauty of his voice stand out.

Care Selve, by Handel, which opened his program, was admirably sung and served to win his audience at once. In the German songs—Du bist die Ruh (Schubert), Frühlingsnacht (Schumann), Feldeinsamkeit (Brahms)—his style and diction were commendable, while the French,

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Hue's J'ai pleure en reve and Goossens' Hier dans le jardin ensoleille, were most favored. As an encore, he gave a fine rendition of the Manon aria. His English group was especially well received. The Song Unclaimed dedicated to the singer by Tirindelli, was so well liked that it was repeated, and Three Petals by the same composer, was also favored. There were several encores at the close of this group, an effective one being Star Eyes, a new song by Gennaro M. Curci, who acknowledged the audience's applause from a box.

On the whole, Mr. Valentine's debut was a successful one and the writer will watch this young tenor's progress with interest. With further development and more experience, he should easily become a singer of the McCormack style, for he has a similar quality of voice and that particular style of singing.

Mr. Valentine was excellently assisted at the piano by Walter Golde.

#### Flora Negri

Before a good sized audience at Aeolian Hall on Friday evening, Flora Negri, a young and attractive soprano, made her first appearance. And it might well be recorded as a successful one, for the newcomer has a voice of lovely quality, good range and she sings with effective results. Slight nervousness, in several instances, marred the clarity of some of her top notes, but the admirable quality of her voice and her own charm of manner made up for this deficiency. Her program comprised Italian, French, German, Russian and English numbers. Nina Massell was at the piano.

#### MARCH 1

##### Jerome Rappaport

Jerome Rappaport, boy pianist, who has often been heard in New York, gave a recital (his only appearance this season) in Aeolian Hall on Saturday evening, playing a program which comprised: Prelude and fugue in B flat, Bach; three Scarlatti numbers—sonata in G minor, Pastorale (arranged by Tausig), and sonata in A major; Prelude and Toccata, Lachner; Polonaise in C sharp minor, Chopin; Witches' Dance, MacDowell; Children's Corner, Debussy, and concerto in D minor, Mozart, with cadenzas by Carl Reinecke.

Young Rappaport, although always admired at previous appearances, on this occasion revealed in his performance a marked improvement in virility and technical equipment. His work won the approval of his delighted audience.

##### Ignaz Friedman

For the last recital of his fourth season in America, at Aeolian Hall, Saturday afternoon, Ignaz Friedman, pianist, arranged a program which began with the Bach-Tausig toccata and fugue in D minor. Then came the Beethoven sonata, opus 90; the inevitable group of Chopin; the Schumann Carnival; and to end with, a group made up of Pastorale, Dohnanyi; Etude, No. 6, Friedman; Menuett, Suk; and Artist's Life, Strauss-Godowsky.

What is there new to be said about the playing of this

wizard of the piano? There was a power that never obscured the clarity of the design in the Bach-Tausig, and set out by contrast the lightness and beauty of the Beethoven sonata that followed. Chopin, Mr. Friedman wheedles out of the piano. It is the only word to use. There are extraordinary effects of lightness and grace which seem merely to glide off the end of his fingers, and not to be produced by any mechanical action on their part. It seemed that Mr. Friedman was a little more subdued than usual in the Schumann Carnival. There was not that sharp succession of light and shade with which he is wont to set it off. It seemed as if, in avoiding sentimentality, he undercolored the whole more than he is accustomed to.

The last group was delightful, of particular interest being his own sparkling Etude and his masterly and graceful performance of that masterly piece of transcription, the Godowsky Künsterleben. Mr. Friedman has built up a faithful clientele in New York, which was present in unusually large numbers to bid him farewell for this season. There was the same thunderous applause which he always inspires, and he accorded a large number of encores with his usual graciousness.

##### Julia Culp

A large Town Hall matinee audience greeted the return here of Mme. Julia Culp, that justly famous singer of songs. Her program was made up of Schubert and Brahms Lieder. Mme. Culp still is an exponent and interpreter of great art, making the most of every musical phrase and every mood variation of text. She diction admirably, she throws her whole heart and soul into her renderings, she masters the light moments as completely as she conquers the dramatic episodes. She is a great Lieder authority. Her singing of the classical songs was an object lesson to younger artists in the same field. The audience gave her a royal reception.

#### MARCH 2

##### Bela Loblov

Bela Loblov, concertmaster at the Lewisohn Stadium concerts last summer, and assistant concertmaster of the Philharmonic Orchestra, gave his first New York violin recital on Sunday evening in Aeolian Hall. The audience, which was of fair size, consisted largely of friends of the recitalist.

Mr. Loblov revealed in his performance technical assurance, and a tone of carrying quality. His program was made up of the sonata in A major, Handel; concerto No. 3 in B minor, Saint-Saëns; Chaconne, Bach (unaccompanied); Lullaby, Bossi, and Gypsy Dances, Sarasate, to which he added two encores—Praeludium, Handel, and Nocturne in E flat, Chopin—Sarasate.

His accompanist was Clement De Macchi.

##### Albert Spalding

Albert Spalding's second recital of the season at Carnegie Hall, Sunday afternoon, March 2, was appreciated by this artist's customary large audience. He seemed to be in particularly good form and gave of his best in a program

which included Tartini's "Devil's Trill" sonata in G minor, the Beethoven "Kreutzer" sonata in A major and a group of shorter numbers by Chopin, Schumann, Schubert and Wieniawski and one of his own compositions. The Tartini sonata served to show particularly Mr. Spalding's great technical fluency, ease and assurance. The Beethoven sonata was executed with authority of style and a keen appreciation of the musical content. The artist's tones were full and rich and he interpreted with sincerity, warmth of feeling and polished phrasing. The audience found great delight and satisfaction in the splendid reading given it by Mr. Spalding and his accompanist, Andre Benoist. The two artists played with excellent ensemble, sympathy and understanding. Chopin's nocturne in G, op. 37, No. 2, employing thirds; the Chopin waltz in G, op. 70, No. 1; Schumann's beautiful Even Song and Schubert's Hark, Hark, the Lark! were heard as edited and transcribed by Mr. Spalding, and the concluding numbers were Spalding's Alabama and Wieniawski's Valse-Caprice. Schumann's Even Song was done with such beautiful smoothness and lovely tone that it won a repetition, and deserved it, for it was one of the finest of the group. The Chopin waltz was also repeated, as was Mr. Spalding's Alabama, a fascinating southern melody and dance in plantation style. Mr. Spalding's transcriptions for the violin proved very effective.

In the matter of encores Mr. Spalding was most generous, but even after a half dozen at the end of the program, some of his auditors greedily clamored for more.

Andre Benoist as usual was a skillful and sympathetic accompanist.

The Herald said: "Mr. Spalding's readings, warm and rich in tone, were admirable in every respect. With intelligent and finely wrought accompaniments from Andre Benoist at the piano, Mr. Spalding at once achieved and maintained a high artistic level throughout his recital. In Beethoven's sonata his playing was lofty, authoritative and masterly in style. . . . His lighter numbers were executed with delicacy, charm and flawless technic. . . ."

##### New York Symphony: Gustave Tinlot, Soloist

Last Sunday afternoon at Aeolian Hall the New York Symphony Orchestra was again under the direction of Bruno Walter, guest conductor. The soloist for the afternoon was Gustave Tinlot, concertmaster. The opening number was the suite from Le Bourgeois Gentilhomme, by Richard Strauss, and although this number has been heard in the past it has not been given frequently enough to cause any audience to be familiar with the interesting music. The number has a great deal of originality but it did not seem to create great excitement. The second number was a Fantasy on Russian Themes by Rimsky-Korsakoff, with Mr. Tinlot playing with the orchestra. His rendition of this number was warmly received. He has a fine technic, finished style and refinement in interpretation. He was recalled several times by the large audience.

The last orchestra group included: Dance of the Sylphs, Minuet of the Will o' the Wisps, Rakoczy March, and Roman Carnival overture by Berlioz. Of course, the Rakoczy March received an ovation, and Mr. Walter graciously insisted that the musicians stand. The closing number was

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appropriate and sent the audience away in a very happy frame of mind.

#### Mischa Mischakoff

On Sunday evening Mischa Mischakoff, violinist, gave his first recital of the season, at Carnegie Hall. It will be remembered that Mr. Mischakoff was the prize winning soloist for the stadium concerts last year. Shortly after this successful appearance, Mischakoff gave a recital at Town Hall, which won for him considerable admiration for his excellent violin playing. It was the consensus of opinion that Mr. Mischakoff played even better this season than when last heard. He began his program with the Grieg sonata, opus 45. This was followed by Glazounoff's concerto, closing with some shorter pieces which he played with great beauty of tone and technic. Harry Kaufman was the accompanist and added considerably to the general effectiveness of the entire program.

#### State Symphony: Maria Jeritza, Soloist

Maria Jeritza appeared for the first time in New York as a concert singer on Sunday afternoon, March 2, at the Metropolitan Opera House. She was soloist with the State Symphony Orchestra. On the stage where she has enjoyed so many triumphs in opera, she was palpably nervous at appearing without the aid of scenery and costumes, but recovered from this nervousness within the first two minutes, and sang as well as she has ever sung in her life. Her first choice was the aria, *E' Bene*, from *La Wally*. For her second appearance she sang three songs with orchestra—*Le Manoir de Rosamonde*, Duparc; *Der Schwan*, Grieg; and *Cacile*, Strauss. They were all beautifully done. *Cacile*, it is hardly necessary to say, was a tour de force and called forth a real storm of applause which did not subside until, with piano accompaniment, she had sung two or three songs in English. There were flowers, and flowers and flowers. Mme. Jeritza smiled and bowed, and tossed one of her bouquets with deadly accuracy into a stage box, where sat Mme. Sembrich, and also threw a handful of American Beauty roses to the men in the orchestra. And there was by far the largest house that the New York State Symphony has attracted this winter.

The orchestra contributions, Josef Stransky conducting, were the fifth Tchaikowsky symphony and the Strauss tone poem, *Death and Transfiguration*.

#### Ethel Leginska and Paul Reimers

A benefit for the needy musicians in Germany was given in Town Hall on the evening of March 2 by Ethel Leginska, pianist, and Paul Reimers, tenor. Miss Leginska opened the program with an excellent rendition of Mozart's concerto in A major, assisted by Lucille Oliver at the second piano and who played the orchestral part. Two Liszt numbers were an important contribution to her renditions including the legend of St. Francis Walking on the Waves and *La Campanella*. Perhaps the most interesting group which the pianist had to offer was that comprised of five numbers, three of which were her own: *At Night* (an etching), *Cradle Song* and a fantastic selection, *Dance of a Little Clown*. The remaining two were the well known Schubert-

Tausig *March Militaire* and Goossens' *Hurdy Gurdy Man* which she was obliged to repeat.

Mr. Reimers was heard in a number of German songs which appealed strongly to the audience assembled. Among the popular compositions appeared Schumann's *Du Bist Wie Eine Blume*, and Schubert's *Der Lindenbaum*, as well as other selections by the same composers. A request number, *Tom der Reimer*, met with an outburst of applause and the singer rendered it with full appreciation of its charm and simplicity. Works of Brahms and Wolf completed the program, and Mr. Reimers was obliged to respond with many repeats and encores.

#### Balokovic

Balokovic, Croatian violinist, played his ninth New York recital at the National Theater on Sunday evening, March 2, before an audience the size of which serves best to show that he has won his place here and that his playing is being appraised at its true value. He played a program of the highest interest, beginning with the Franck sonata, including several Kreisler compositions and adaptations, and Wieniawski's *Carnival Russe*. He was accompanied and assisted—which is not always the same thing—by Rex Tillson, and his performance was full of fire and vitality, overflowing with youthful spirit and good humor, the expression of which he possesses plenty of technic fully and satisfyingly to accomplish. The audience was warm in its approval.

#### Two Thorner Pupils in Debut

William Thorner, who has sent forth from his studio such notable artists as Galli-Curci, Anna Fitzju and Rosa Ponselle, by this time is very used to witnessing the successful debuts of his charges. But it is seldom that two of them start out within a week of each other. Tuesday evening, February 27, at Town Hall, he had the pleasure and satisfaction of listening to George Morgan, the baritone, a Thorner artist-pupil, give his New York debut recital, and the next morning of reading the fine notices which he attracted from all the critics. Then last Sunday evening Cora Frye made her debut at the Manhattan Opera House as Nedda in *Pagliacci*, giving an excellent performance and scoring an immediate hit with the large audience that listened to her.

#### Schnitzer a "Sensational" Success

According to a telegram received from Portland, Ore. Germaine Schnitzer's first appearance in the West was a sensational success. An audience of 2,000 heard the recital at the Portland Auditorium and demanded numerous encores. The pianist was cheered to the echo, and her success resulted in a return engagement.

#### Abby Morrison Sings for Infanta Eulalie

Among the notable personages for whom Abby P. Morrison has sung is the Infanta Eulalie (aunt of the King of Spain). As a special request, she sang for her in London last summer, and among the numbers was *The Rosary*, which the Infanta Eulalie had never before heard sung.

### FOREIGN NEWS IN BRIEF

#### ROYALTY ATTENDS LAST OPERA PERFORMANCE AT COVENT GARDEN.

London, February 18.—Their Majesties the King and Queen, accompanied by Princess Mary, Lord Lascelles and Prince George, attended the last night of the British National Opera Company's season at Covent Garden, the operas performed being *Cavalleria Rusticana* and *Pagliacci*. The evening was a tumultuous success with a packed house which showed its enthusiasm alike for royalty in their box and the singers on the stage, chief among the latter being Beatrice Miranda (soprano) and Frank Mullings (tenor). G. C.

#### IMPORTANT ENGLISH MUSIC FESTIVAL TO BE REVIVED.

London, February 17.—The Norwich (England) Music Festival is to be revived this year and is announced for October 29 next, with Sir Henry Wood as conductor-in-chief. Important works to be performed include Holst's *Hymn of Jesus*, Delius' *Dance Rhapsody*, Berlioz' *Symphonie Fantastique*, the *Prelude to Dame Ethel Smyth's* opera, *The Wreckers*, and the overture to *The Bo'sun's Mate*, Elgar's cello concerto (with Suggia as soloist) and Vaughan Williams' *Sea Symphony*. Amongst the soloists already engaged are John Coates, Herbert Heyner, Phyllis Lett, Walter Hyde, Cortot and Suggia. The only novelty to be introduced is an orchestral work by E. J. Moeran, a native of Norfolk. G. C.

#### NEW DIRECTOR AT THE LONDON ROYAL ACADEMY OF MUSIC.

London, February 9.—Sir Alexander Mackenzie, for many years head of the Royal Academy of Music in London, has now resigned his position. J. B. McEwen, composer-conductor and for many years a prominent member of the Academy staff, has taken his place. G. C.

#### OPERA IN ENGLISH CHURCH.

London, February 11.—A series of Wagnerian operas is being sung on Sunday evenings in a big provincial church at Nottingham (England). *Tannhäuser* and *Lohengrin* have already been given, while *Parsifal* is announced for an early performance. The innovation appears to be very successful the church being so crowded that hundreds of people have been turned away on both occasions. G. C.

#### Samoiloffs Entertain

Mr. and Mrs. Lazar Samoiloff held a reception on Sunday evening, March 2, at their home, which was attended by many persons prominent in musical and social circles. During the evening some delightful selections were sung by a Russian quartet in picturesque national costume—another occasion when Mr. Samoiloff provided his guests with a unique surprise.

Dancing prevailed for those who were so inclined, and one and all were of a unanimous opinion that the party was a great success.



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## CLEVELAND HEARS DUPRE AND ERNEST DOHNANYI

The Latter Delights in Triple Role of Composer, Pianist  
and Conductor of the Orchestra—The Fortnightly  
Music Club Gives Interesting Recital

Cleveland, Ohio, February 9—Marcel Dupré spent two days here this week with Mr. and Mrs. Albert Riemenschneider. On Monday evening he was guest of honor at a banquet given by the Musician's Club, the Women Music Teachers' Club and the Northern Ohio Chapter of the American Guild of Organists.

On Tuesday night in Masonic Hall M. Dupré appeared as soloist with the Lutheran Chorus. The chorus had a minor part in this concert, following so closely upon their recent appearance. They sang two Bach choral preludes, Wachet Auf and Herzlich Thut Mich Verlangen. M. Dupré's program included numbers by Widor, Couperin, Franck and last and most enjoyed of all, by Marcel Dupré. The program listed a prelude and fugue in G minor and a prelude, variations and fugue improvised on a submitted chorale. The audience demanded more and when it was all over the artist had played seven encores.

M. Dupré has been playing at the colleges around Cleveland: Oberlin, Wooster, Lake Erie College and several others.

### DOHNANYI SOLOIST WITH ORCHESTRA.

The eleventh pair of symphony concerts featured Ernest von Dohnanyi, composer, conductor, pianist. Two such artist-musicians as Dupré and Dohnanyi in one week promotes confidence in the musical soundness of this city. Dohnanyi's compositions have been played at the Chamber Music Society concerts, and he has appeared here in concert as a pianist; but in this three-fold role he was a distinct sensation. First came the Beethoven concerto for pianoforte and orchestra, No. 5 in E flat opus 73. In the absence of Mr. Sokoloff, Arthur Shepherd, assistant conductor, was at the director's desk and left nothing to be desired in the fulfillment of his office. From the moment the orchestra rose in greeting to Dohnanyi as he came on the stage until the last note, it was a great occasion. Variations on a Nursery Song for orchestra with piano obligato, by Dohnanyi, with the piano played by the composer, was a feature of the program. In the suite for orchestra, opus 19 which closed the concert Mr. Dohnanyi conducted his own work. Perfect relation was evidenced between conductor and the men of the orchestra, and the composition was beautifully played.

### THE FORTNIGHTLY MUSICAL CLUB.

The fourth afternoon concert of the Fortnightly Club was one of the most successful of the present season. Rebecca Haight, cellist, a late addition to the faculty of the Institute of Music and a newcomer to Cleveland, played with Frances Bolton Kortheuer a sonata for violoncello and piano by Sammartini. Mrs. Kortheuer is also a member of the faculty of the Institute and well known as a teacher and pianist. Miss Haight is a distinct addition to Cleveland musical circles. Besides the sonata she played a group of shorter numbers—Arioso by Bach; Orientale by Cui; and Serenade Espagnole by Glazounoff.

Another new member to make her debut before the club, although she established her reputation this fall by singing Marguerite in Faust with the Cleveland Opera Company, was Janet Watts. Her songs were The Wind's in the South, Scott; Parate Dreams, Hueter, and The Dewdrop's Secret, Karl Grossman. The last called forth such a storm of applause that Mr. Grossman was compelled to bow with his delightful interpreter.

Mr. Grossman, as conductor of the orchestra of the Cleveland Opera Company and teacher of violin, is an important figure in Cleveland's musical life. He has almost completed an oratorio, Gideon, in the Eighteenth Century style, and those who have heard it believe that it will be a splendid addition to musical literature.

Mrs. Haberman Widder contributed a group of piano numbers and, with Linna Boyd at the second piano, played the first movement of Schumann's concerto in A minor. Mrs. Albert Riemenschneider accompanied Miss Watts' songs.

M. B. P.

### Rubinstein Club's Leap Year Ball and Concert

The Rubinstein Club, Mrs. William Rogers Chapman, president, gave a Leap Year dance and concert in the grand ball room of the Waldorf-Astoria, Friday evening, February 29. The ballroom and boxes were filled to capacity and the affair was one of the most brilliant of the season.

Sigrid Onegin, the noted Swedish contralto now with the Metropolitan Opera, was the artist of the evening, offering an interesting and varied program. Her list began with three Haydn numbers—Hosannah in Excelsis, Now the Dancing Sunbeams Play, and My Mother Bids Me Bind My Hair—which were rendered with classic beauty and finish of style. A group of German songs followed, two by Franz Schubert—Gretchen an Spinnrad and Der Erlkönig—and two by Richard Strauss—Schlechtes Wetter and Caeclie. Der Erlkönig was dramatically given and brought great applause. Swedish and Spanish songs included Sinding's charming Sylvelin, Alice Tegner's Vaggvisa (a cradle song) and Valverde's Clavelitos. Mme. Onegin quite captivated her hearers with her colorful interpretation of Clavelitos, given with true Spanish verve and strong rhythmic feeling. American and English songs closed the program—Life and Death, by Coleridge Taylor; A Child's Night Song, Carolyn Wells Bassett; The Fairy Pipers and The Blind Ploughman, by Robert Conningsby Clark. The Fairy Pipers was given with the utmost delicacy, beautiful staccato work and clear ringing tones. The accompanist, Michael Raucheisen, did some particularly admirable work in this number.

Mme. Onegin's hearers were quite moved by her splendid interpretation of the Blind Ploughman. Into this she put fine feeling, sincerity and sympathetic understanding. Mme. Onegin is a versatile artist, rich in her ability to portray various moods and emotions. The bigness of her personality breathes through her songs. Besides having great expressive power and vocal skill Mme. Onegin is fortunate in having an unusual medium of expression. Possessing a contralto voice of rich, sympathetic quality, she is not limited to the usual contralto repertory. Her voice extends to a high range without forcing, and is exceedingly flexible and clear. Mme. Onegin's magnetic personality and charm of stage presence put her at once en rapport with

her audience and her artistry satisfies. She responded to the enthusiastic applause with several encores, the last being a little song of farewell, with words by herself.

Michael Raucheisen played unusually artistic accompaniments and Mme. Onegin insisted on his sharing the applause. At the close of the recital President Chapman, Mme. Onegin and officers of the club received the guests. The ball followed, the grand march being led by the president and officers of the club.

## WHERE THEY ARE TO BE

March 6 to March 20

### Alcock, Merle:

Philadelphia, Pa., Mar. 6.

### Althouse, Paul:

Washington, D. C., Mar. 10.

### Bachaus:

New Brunswick, N. J., Mar. 8.

### Bloch, Mr. and Mrs. Alexander:

Buffalo, N. Y., Mar. 15.

### Bock, Helen:

Germantown, Pa., Mar. 6.

### Carreras, Maria:

Brooklyn, N. Y., Mar. 11.

### Chamlee, Mario:

Summit, N. J., Mar. 20.

### Chamlee, Mario:

Atlantic City, N. J., Mar. 8.

### Denishawn Dancers:

Rochester, Minn., Mar. 6.

St. Paul, Minn., Mar. 7.

Minneapolis, Minn., Mar. 8.

Green Bay, Wis., Mar. 10.

Fond du Lac, Wis., Mar. 11.

Madison, Wis., Mar. 12.

Kalamazoo, Mich., Mar. 13.

Detroit, Mich., Mar. 14-15.

Pt. Huron, Mich., Mar. 17.

Jackson, Mich., Mar. 18.

Lansing, Mich., Mar. 18.

Grand Rapids, Mich., Mar. 20.

### Dohnanyi:

Minneapolis, Minn., Mar. 8.

Buffalo, N. Y., Mar. 12.

### Dormont, Maria:

Philadelphia, Pa., Mar. 12.

### Easton, Florence:

Palm Beach, Fla., Mar. 10.

### Flonazley Quartet:

Boston, Mass., Mar. 6.

Indianapolis, Ind., Mar. 16.

Oberlin, O., Mar. 13.

Bloomington, Ill., Mar. 20.

### Gabrilowitsch, Ossip:

Westfield, N. J., Mar. 13.

### Garrison, Mabel:

Philadelphia, Pa., Mar. 6.

### Gerardy, Jean:

San Francisco, Cal., Mar. 11.

### Given, Thelma:

Denver, Colo., Mar. 6.

Laramie, Wyo., Mar. 7.

Greeley, Colo., Mar. 8.

Omaha, Neb., Mar. 10.

### Hayden, Ethyl:

Hartford, Conn., Mar. 16.

Summit, N. J., Mar. 20.

### Heifetz, Jascha:

Philadelphia, Pa., Mar. 13.

Baltimore, Md., Mar. 14.

### Hess, Myra:

London, Eng., Mar. 8.

Manchester, Eng., Mar. 11.

Bangor, Eng., Mar. 12.

Colwyn Bay, Eng., Mar. 13.

Farnham, Eng., Mar. 15.

London, Eng., Mar. 18.

### Hutcheson, Ernest:

New Haven, Conn., Mar. 7.

Boston, Mass., Mar. 8.

Holyoke, Mass., Mar. 10.

Nashville, Tenn., Mar. 17.

### Kerns, Grace:

Abingdon, Va., Mar. 10.

### Korb, May:

Newark, N. J., Mar. 6, 13.

### Landowska, Wanda:

Chicago, Ill., Mar. 13.

### Lennox, Elizabeth:

Connersville, Ind., Mar. 12.

Indianapolis, Ind., Mar. 14.

### Letz Quartet:

Hollidaysburg, Pa., Mar. 14.

Germantown, Pa., Mar. 16.

### Ludikar, Pavel:

Troy, N. Y., Mar. 13.

### Maier, Guy:

Chickasha, Okla., Mar. 7.

Houston, Tex., Mar. 10.

### Mary Potter Company:

Shippensburg, Pa., Mar. 8.

Woonsocket, R. I., Mar. 10.

Whitefield, N. H., Mar. 11.

Berlin, N. H., Mar. 12.

Waterville, Me., Mar. 13.

Bangor, Me., Mar. 14.

Waterbury, Conn., Mar. 15.

Amherst, Mass., Mar. 17.

Leominster, Mass., Mar. 18.

Derby, Conn., Mar. 20.

### Meisle, Kathryn:

Manchester, N. H., Mar. 14.

New Wilmington, Pa., Mar. 18.

Pittsburgh, Pa., Mar. 20.

### Milligan, Harold:

Doylestown, Pa., Mar. 7.

St. Joseph, Mo., Mar. 17.

### Nevin, Olive:

Doylestown, Pa., Mar. 7.

St. Joseph, Mo., Mar. 17.

### Nielsen, A. Marentze:

Perth Amboy, N. J., Mar. 12.

### Oskanonton:

Scottsdale, Pa., Mar. 6.

Munhall, Pa., Mar. 7.

Turtle Creek, Pa., Mar. 8.

Conemaugh, Pa., Mar. 9.

Berwick, Pa., Mar. 10.

Little Falls, N. Y., Mar. 11.

Deposit, N. Y., Mar. 12.

Liberty, N. Y., Mar. 13.

Port Jervis, N. Y., Mar. 14.

### Pattison, Lee:

Chickasha, Okla., Mar. 7.

Houston, Tex., Mar. 10.

### Powell, John:

Providence, R. I., Mar. 7.

Aiken, S. C., Mar. 15.

### Patton, Fred:

New Rochelle, N. Y., Mar. 18.

### Ray, Ruth:

Fontaine, Ill., Mar. 3.

### Rose, Maximilian:

Brooklyn, N. Y., Mar. 6.

Hartford, Conn., Mar. 9.

Springfield, Conn., Mar. 12.

Washington, D. C., Mar. 14.

Indianapolis, Ind., Mar. 16.

St. Louis, Mo., Mar. 18.

### Rosenthal, Moriz:

Kansas City, Mo., Mar. 11.

Sherman, Tex., Mar. 14.

### Rubinstein, Erna:

Norwich, Conn., Mar. 7.

### Salmund, Felix:

New Haven, Conn., Mar. 7.

Boston, Mass., Mar. 9.

Holyoke, Mass., Mar. 10.

### Schnitzer, Germaine:

San Francisco, Cal., Mar. 7, 9.

Pasadena, Cal., Mar. 14.

Los Angeles, Cal., Mar. 16, 20.

### Schwarz, Joseph:

Denver, Colo., Mar. 7.

St. Louis, Mo., Mar. 13-14.

Rochester, N. Y., Mar. 18.

Worcester, Mass., Mar. 20.

### Smith, Ethelynde:

St. Petersburg, Fla., Mar. 6.

Dallas, Texas, Mar. 18.

### Sundelius, Marie:

North Adams, Mass., Mar. 7.

### Telmany, Emil:

London, Eng., Mar. 10, 16.

### Vreeland, Jeannette:

Springfield, Mass., Mar. 11.

## Metropolitan Museum of Art Concert

The Metropolitan Museum of Art harbored an audience of enormous size on Saturday evening, March 1, this being the first concert of the March series given by David Mannes and his orchestra of especially selected musicians.

Mr. Mannes prepared an unusually interesting program for this concert, which opened with the overture to the Bartered Bride by Smetana, in commemoration of the one-hundredth anniversary of the composer's birth, which was March 2, 1824. This was followed by Dvorak's symphony No. 5, in B minor (From the New World), which was delightfully rendered. After the intermission the following numbers were given: Overture to Iphigenia in Aulis, Gluck; excerpts from Faust, Gounod; Arioso, Bach; Polonaise from Serenade for strings, Beethoven; and Tchaikowsky's Marche Slav.

The next concert will be given on Saturday evening, March 8.

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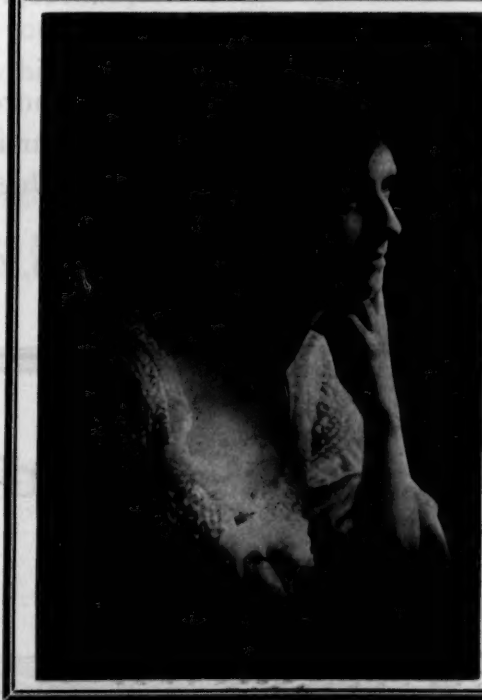
## ENGLISH PIANIST MME. PEPPERCORN

Such a program called forth a full display of Mme. Peppercorn's powers. She has a good technique, a fine piano tone with an admirable command of color and intelligence.—*The New York Herald*, February 20, 1924.

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# "At Last! Here Is DUSOLINA G

"A voice, once heard, never to

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Her reception by the audience was the kind that young singers lie awake nights dreaming about.

*New York World, Oct. 29, 1923*

---

It is a glorious voice, golden in its wealth of color, fervor and warmth.

*Washington Post, Dec. 11, 1923*

---

Newest and most delightful was the soloist, Dusolina Giannini, thrilling her audience almost to shouts.

*Baltimore American, Dec. 12, 1923*

---

Dusolina Giannini fairly electrified the audience with her full, ringing and colorful tones.

*Philadelphia North American, Dec. 13, 1923*

---

Miss Giannini's voice is of unusual freshness, beauty and timbre.

*New York Times, Jan. 11, 1924*

---

Her voice is gorgeous in color, texture and resonance.

*St. Paul Pioneer Press, Jan. 25, 1924*

---

I cannot recall a woman singer of the present day who combines more of the elements of success in herself than she. So early in this artist's career it is a daring thing to say that she will ultimately win as high a place in American music as either Nordica or Eames did.

*Minneapolis Tribune, Jan. 26, 1924*

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**Season 1924-1925**

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"a Voice!" —*Baltimore American, December 13, 1923.*

# GIANNINI

"be forgotten." —*Minneapolis Journal, January 26, 1924.*

---

Then Dusolina Giannini, soprano, came and conquered. If anyone had suspicions that this young singer was being overpuffed "as the greatest find of years" these suspicions vanished in an instant, when the lovely tones of her voice reached the ear. *Minneapolis Star, Jan. 26, 1924*

---

In Dusolina Giannini he had found the ideal interpreter—the young Italian singer had made the spirit of the ballads all her own.

*Philadelphia Ledger, Jan. 31, 1924*

---

Miss Giannini charmed and thrilled with her really magnificent dramatic soprano. She was recalled twenty times during the evening by the enthusiastic audience. *Charleston News and Courier, Feb. 13, 1924*

---

Miss Giannini won over her hearers from the start by her magnificent voice and her interpretative talents.

*New Orleans Times-Picayune, Feb. 18, 1924*

---

The young girl who last night came upon the Wesleyan stage swept everything before her in unquestioned triumph.

*Macon Telegraph, Feb. 22, 1924*

---

Such soul-stirring singing, such thorough entering into the spirit of the poems, has not been heard here half a dozen times this season.

*New York Post, Feb. 25, 1924*

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VICTOR RECORDS



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Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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NEW YORK MARCH 6, 1924 No. 2291

From the standpoint of the daily news editors, oil scandals may come and go, but prima donnas figure forever as front page possibilities.

American composers should feel consoled to know that the stamp fee for musical manuscripts is not to be increased by the Post Office. Somebody ought to suggest a reduction for round trip consignments.

When the late Dr. Jowett was a collegian at Edinburgh, his landlord used to come into his room late on Saturday night, lock the piano and unlock the harmonium, for he explained to his lodger that the piano is not a Godly instrument; it is not mentioned in the Bible, while organs are mentioned.—Philip Hale in the Boston Herald.

The Cincinnati Symphony Orchestra, Fritz Reiner conductor, seems to be establishing a record, giving seven concerts in six days on tour, including a Young People's Concert in Pittsburgh in addition to afternoon and evening symphony concerts. The Cincinnati Chamber Music Quartet, composed of leading members of the orchestra, is also establishing itself as a new organization of high merit and ambitious aim.

Well, it has come, just as the MUSICAL COURIER predicted. The prediction, some two years ago, was that the radio would enable music critics to stay at home and criticize concerts and operas from their firesides. Here is the New York Tribune starting a critical department called "Last Night on the Radio," and it deals solely with wireless performances. Its writer signs himself "Pioneer," and he is an able writer and appears to be a keen and sensible critic with a vein of agreeably sly humor.

The present generation of opera goers will hardly recall even the name of Victor Capoul, who passed away in Paris only last week at the advanced age of eighty-five. In his day he was a brilliant operatic tenor, the head of the French contingent. Joseph-Amedée-Victor Capoul was born at Toulouse, February 27, 1839. He made his debut at the Opera Comique, Paris, in 1861. In the eighties he won many brilliant successes here in New York. For a while (1892) he was professor of operatic singing at the National Conservatory, when Dvorak was chief of it. Later he went home and for a term of years, beginning in 1897, was stage manager at the Opera, Paris. He created the chief tenor parts of a great many French operas, among them the very

first Massenet opera, La Grand' tante. In his prime he was a very handsome man, as well as an excellent singer.

William Bachaus, the pianist, has a frank, manly, delightful personality that reflects itself in his playing. Those adjectives describe it perfectly. It is no wonder that he has become a favorite here in much less time than it takes most artists to win the New York public.

On another page appears the remarkable news that the first Galli-Curci concert in London, on October 12, was sold out exactly eight months before the date, and that for the second one, a week later, a very large portion of the house is also sold. Evidently the British are curious to hear this famous artist who has not yet appeared in their country; and it looks indeed as if Mme. Galli-Curci was destined to win there the same sensational success that has been hers here.

An announcement just sent out by Isabel Lowden, director of the New York Music Week Association, states that Music Week this year, May 4 to May 10, will be better than ever before. "Educational institutions of many kinds, including public and parochial schools, colleges and universities and schools of music, welfare and social organizations, business houses, places of amusement and recreation, uniting with the music profession and the masses of the people, promise for this popular observance of Music Week a distinction and scope not hitherto obtained."

When we have a spare moment or two we are going to dash off an essay entitled "On the Use and Abuse of That Pathetic Symphony." Within the last week it has served in two New York theaters; in one to underline the Yankee emotions of Griffith's new film, America, and in another to provide the foundation for the new Fokine ballet, Medusa. Incidentally it sounded very well in both places, which proves what a truly eclectic composition it is. Pity is that it is being done to death by those who love it most—and understand it least.

Notwithstanding the light attendance at the recent Siegfried Wagner concert at the Metropolitan Opera House (due, without doubt, to lack of proper advertising, whoever may be to blame for that), it was not by any means barren in result. The amount in the box office was approximately \$2,500 and it was all net profit, for the Metropolitan contributed house, orchestra, and even programs. It must be said for the Metropolitan management that this was done in a very modest way, too, for it was only from outside sources that information of this generous gesture came to hand.

The American National Orchestra, at its concert at Aeolian Hall on the evening of March 12, will establish a record for the number of first performances of American compositions at a regular concert; that is, a concert not devoted exclusively to new American music. A Southern Fantasy, by the late William H. Humiston, is to be played in memory of him; then Nathan Novick's (Philadelphia) Russian sketches will be played; A Moonlit Sky, tone poem, by B. Sherman Fowler (New York), and an interlude from the opera, Rip Van Winkle, by William Schroeder (Brooklyn).

In the February 21 issue of the MUSICAL COURIER, in the Chicago letter, the following appeared: "Mr. Middleton, who has a host of friends in Chicago, may be here this summer for five weeks and during that time will not be idle. What he will then do is kept under cover for the present, even to the readers of the MUSICAL COURIER, but when the announcement is made that he will hold a master class in one of the most important schools here, the secret will have leaked out." In this week's issue of the MUSICAL COURIER a half-page advertisement of the Bush Conservatory appears, announcing that Arthur Middleton has been secured for the summer term at that very progressive and artistic Chicago school.

One hears on good authority that the Philharmonic directors have definitely decided to retain Willem Van Hoogstraten for another half season. This is only right. It would have been quite unfair to dismiss him, as one faction was seeking to do, after a trial of practically only three months. No man, confronting a new orchestra, especially when made up of players as blasé as a great many of those in the Philharmonic, can be expected to show what his best is. The Philharmonic directors also contemplate calling upon a number of guest conductors to lead a pair of concerts during the first part of next season, among them Vladimir Golschmann.

## OUR NATIONAL CONSERVATORY

Word reaches us from Mrs. Frances Elliott Clark, chairman of the committee of legislation, National Federation of Music Clubs, that a bill (H. R. 7011) was introduced in the House of Representatives by Representative Bacon of New York on February 15 "to create a commission to ascertain the feasibility of establishing a National Conservatory of Music." The National Federation of Music Clubs has been fostering this bill for a long time and is naturally jubilant over this accomplishment.

It has reason to be. It is a long step in America to the accomplishment of anything whatever in favor of art-endeavor, so slow are our legislators to see any value in such things. Last and least, always, with the American man is art and everything connected with it. And as a natural result of this attitude America is the only country in the world that does nothing for art in any form.

And, of the arts, music is the very lowest, according to these legislators. "Art is bunk" describes their attitude and is their slogan, and that the Federation has succeeded even so far, is as fine as it is amazing.

As to the importance of a National Conservatory, who can question it? We may start off with the belief that it would be so mismanaged that it would be a failure, and under ordinary circumstances that might be the case.

But it is never to be forgotten that the women of the Federation of Music Clubs are back of it and will have their hands on it, and that mismanagement will be pretty nearly impossible.

Still more important is the fact that this National Conservatory will be the opening wedge towards national art, national refinement of thought. It will start us on the road of approach towards other nations which have not only their national conservatories but also their national theaters and operas, their national art galleries and libraries.

How many Americans have gone to Europe to enjoy the educational advantages foreign nations have freely offered? The number is untold. Artists, architects, medical students, musicians, scientists, the youth of every branch of learning, have gone to Germany, France, Austria or Italy to get what they could not get at home in the same way.

And, ordinarily, there was no charge, or a charge so insignificant that it might be reached by the meanest purse. Living was always very reasonable, and no demands were made on students by social functions or fashion. In fact, to most old students the good old days of study abroad seemed perfectly ideal.

Of course, since those good old days the very best of teachers have come to America, and some of the special courses in our conservatories offer instruction with them—especially during the summer months—at a very low figure. Students have discovered that it is just as well to stay at home, and a good many of them sacrifice the full conservatory course so as to be with some particular teacher.

A good many of them, too, scorn any "waste of time" with inessentials. They think if they work hard with a great teacher on voice, violin or piano, as the case may be, they are doing all that is necessary.

That is bad, and is one very good reason why American musicians are so often only half educated. And it is the belief of all thinking persons that the National Conservatory would solve this problem, at least for the select few, by making the side lines compulsory—in other words, by insisting upon every student taking a complete education, just as it is insisted upon in our best colleges and universities.

The National Conservatory could never offer any better education in the principal lines than is offered by private teachers and conservatories right here in America at present, but it would be a sort of prize attainment towards which all young people might be inspired to strive, and, far more important still, it would put the Government's stamp of approval on music, and that, we may be sure, would do much to convince Main Street that music is not quite so utterly "the bunk" as it always believed.

Let us by all means have a National Conservatory!



## VARIATIONS

By the Editor-in-Chief

Scene: The thriving town of Oatville, in the Middle West. Personages: The Local Manager and the Big Manager from New York.

Big Manager—Hello, my dear old friend Hiram. You're looking like the cream of the land.

Local Manager—Howdy, Mr. Placem.

B. M.—Have a cigar. Special brand. Best thing that comes out of Havana.

L. M.—Thankee. This pipe's good enough for me.

B. M.—The town's picked up wonderfully since I was here last. Great hustlers, you Oatville folks.

L. M.—Mm! (Pulls reflectively at pipe.)

B. M.—There ought to be lots of money in music this winter.

L. M. (blows a thick whiff of smoke)—There was lots of money in music last winter, too. And it stayed there, for I didn't get a penny out of it.

B. M. (reproachfully)—You surely made money out of my attractions.

L. M.—Did I? Mm! Not.

B. M.—What? The three great artists I sold you? Bellerini, Pianowski, and—

L. M.—Don't mention 'em. I'm trying to forget their names.

B. M.—You surprise me. How is it you lost money on such an array of stars?

L. M.—There was none left after I paid you their fees.

B. M.—Well, well, well! You didn't advertise properly.

L. M.—You told me I wouldn't have to. You said the names of the three would be their own best recommendation.

B. M.—Yes, of course. But you've got to keep those names before the eyes of the public.

L. M.—It's a darned near sighted public in this place. I'm back in my old line of work, the coal business.

B. M.—Oh, nonsense. You're going to engage Fiddelinski, the greatest violinist that ever drew bow, and drew packed houses. You'll get back all you lost last winter, and plenty over, if you take him for only one recital.

L. M.—I wouldn't touch him if he played a Wagner concerto backward, and walked a tightrope, drank a glass of water, and juggled a lighted lamp while performing on his danged fiddle.

B. M. (coaxingly)—In view of your bad luck last winter, I'll let you have Fiddelinski for \$1,000, cash down, payment to be made before he plays his first number.

L. M. (clenching his pipe tightly in his teeth)—Take me for Rockefeller?

B. M.—He's cheap at that price, man. You'll clear \$500 on him.

L. M.—Don't want to. I'll keep on selling egg and furnace coal and then I know what I've got. My kindling wood trade has been picking up some, too.

B. M.—Come on now, I'll throw in a beautiful lot of three sheet posters—here's one; isn't it a bird? I'll send you 100 of these to plaster the town with. My press agent will provide you with twenty-five bully stories for your local newspapers and I'll—by ginger, I'll even agree to pay for the printing of your tickets and send you 500 programs gratis.

L. M. (his eyes lighting up)—Couldn't you make it \$750?

B. M.—Sakes alive, old man, are you crazy? That's just what the artist costs me. I'm selling him everywhere else for \$1,500 and \$2,000. If you weren't my friend—

L. M.—It's too much money. I can't take that amount out of my business. You see, if I have cash I can lay in my summer stock at a big discount.

B. M. (jumping up)—All right. We'll say no more about it. The only reason I was able to make you such an offer was because Fiddelinski is booked near here, in Squash Junction, and I could have fixed the two dates on successive nights. They'll take him over in Hogtown, however. Good-bye. Wish you luck. I'm in a hurry—

L. M.—Here, hold on! I'll try it once more with this fiddle feller. But I haven't got as much as \$1,000 in one lump sum.

B. M.—Got any life insurance?

L. M.—Yes, a policy for \$5,000.

B. M.—Any stocks or bonds?

L. M.—My wife's got about \$4,000 worth of Standard Oil shares that have been in her family nearly twenty years.

B. M.—Well, you turn the life insurance over to me, and deposit the oil stuff as additional security,

and we'll close the contract on the spot. Run along and get your papers, and we'll sign up in a jiffy.

L. M.—You've got to come along, though, and explain to my wife.

B. M.—I'll explain anything.

L. M.—You see, I promised the wife after my loss last winter to give up the concert business and stick to coal. Now, if you'd be willing to play your man on percentage, say, 60 per cent. and 40 per cent., or you to take all the receipts over \$500. I—

B. M.—Nonsense. Don't let us be cowards. Nothing risked, nothing gained. (Telephone rings.)

L. M. (at phone)—Hello! What's that? Mrs. Jenkins? A ton of what? You'll have to excuse me, Mrs. Jenkins. I'm just called out on some important business. Ring up again in half an hour. Good-bye. (Hangs up receiver.) Come on, Mr. Placem, we'll go right up to the house and close that deal.

B. M. (one hour later, sends telegram to his partner in New York, reading:)—"Have stuck Oatville with Fiddelinski; one date, for \$1,000. Offer Fiddelinski \$150, and if he refuses, go as high as \$175. Will be home tomorrow, as I feel that I have worked enough for this week.—Placem."

[Moral: Once a concert manager, always unfit for the coal business.]

Music at meal time is no modern invention of the hotels and restaurants. In several European

## FROM THE MUSICAL VOCABULARY



"It was an unusually long program."

museums are ancient examples of trenchers, platters, dishes, jugs, and knives, inscribed with a stave of music, usually from a hymn or popular song, with the words attached. "A search among likely books in the British Museum," so an English exchange informs us, "supplies several references to these knives, their use, and in some cases the music is given—or rather, one part of that to which the Grace before, and after, the repast is set. It is quite certain that they were made in sets of four, intended for superius, counter-tenor, tenor, and bass, as the several lines of music are so designated. On one side is the 'Benedictus mensae,' Grace before meat; on the other the 'Gratiarum actio,' Grace after meat. No doubt those who were to partake stood up, the knife held sideways in the hand, and each Grace was sung in four parts (by four voices, perhaps doubled); after the repast the knife was turned, and thanks were rendered." Perhaps from that period date the ancestors of those contemporary persons who like to put their knives into their mouths while at table.

Deems Taylor, of the World, parodied some of the unfavorable reviews that appeared in the earlier days about some of the world's musical masterpieces that afterward became famous. The amusing Taylor sketch recalls what Philip Hale wrote on one occasion in his program book of a Boston Symphony Concert:

Some years ago in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one? . . . Today you often hear a pianist reproached for his interpretation of Beethoven's music. 'No, his performance was not in the spirit of Beethoven.' If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: 'He is an interesting pianist, but he

should not attempt to play Beethoven; he had better stick to Chopin or Liszt?'"

Maybe some composer could make this into an anthem or a motet:

"What State do we live in?" asked the teacher in the primary geography class.

And little Elmer, thinking of his Sunday school catechism, promptly replied: "In a state of sin and misery."—Chicago News.

An upstate daily calls us a "delicately acidulated music-scribe." We move that the word "delicately" be stricken out.

One of the reasons why opera in English does not interest visiting songbirds from abroad:

When the English tongue we speak  
Why is "break" not rhymed with "freak?"  
Will you tell me why it's true  
We say "sew," but likewise "few;"  
And the maker of verse  
Cannot cap his "horse" with "worse?"  
"Beard" sounds not the same as "heard;"  
"Cord" is different from "word;"  
"Cow" is cow, but "low" is low;  
"Shoe" is never rhymed with "foe."  
Think of "hose" and "dose" and "lose;"  
And of "goose" and of "chose."  
Think of "comb" and "tomb" and "bomb;"  
"Doll" and "roll" and "home" and "some."  
And since "pay" is rhymed with "say,"  
Why not "paid" with "said," I pray?  
We have "blood" and "food" and "good;"  
"Mould" is not pronounced like "could."  
Wherefore "done," but "gone" and "lone?"  
Is there any reason known?  
And, in short, it seems to me  
Sounds and letters disagree.

—The Church Review.

There are two kinds of musical performance, that which you did, and that which you wish you had done.

It was to be expected, in this athletic America. The opera department of the Eastman School of Music has a basketball team. The department now should arrange for a polo contest between the Valkyrie maidens and the picadors from the Carmen bullfight, a shooting match between William Tell and Freischütz, and a yacht race between the boats from Tristan and Isolde and The Flying Dutchman.

It looks and sounds so easy when Heifetz does it.

The polemics indulged in by the adherents and the opponents of ultra-modern music come to mind when reading the attached, from the Boston Transcript.

A Southern negro minister who was given to the use of big words and complicated discourse was waited upon by the church committee and told that his style of preaching was not all that could be desired.

"Don't I argify and sputfify?" inquired the minister.

"Yes, yo' done argify and sputfify," responded a member of the committee, "but yo' don't show wherein."

At the Fritz Reiner concerts (Cincinnati Orchestra) of February 22 and 23, the works played were Scriabin's Poem of Ecstasy, Tchaikowsky's violin concerto (Huberman, soloist), and Borodin's second symphony. At Stokowski's Philadelphia Orchestra home concerts, March 7 and 8, the list comprises a Glinka overture, Tchaikowsky's fifth symphony, Glazounow's violin concerto, and a Rimsky-Korsakoff dance. One suspects that those programs are Russian.

Musical History Teacher: "Name the famous lovers in opera."

Pupil: "Tristan and Isolde, Romeo and Juliet, Pelleas and Melisande, Cavalleria and Pagliacci, and Habanera and Compagnacci."

The American Association of Lovers of Music now has headquarters in this city at 1425 Broadway. The object of the society is "to inaugurate a patriotic movement by American women, whose aim is to check discrimination against American artists and aid home talent in every possible way." Other objects should be to prevent other countries from having gifted players, singers and composers; from sending them to these shores; and to convince our public that it should refuse to attend performances given here by such artists, or of works not written by 100 per cent. Americans.

Gilbert K. Chesterton, the essayist, announces that "the world must start life all over again and begin at the other end of what is called indiscriminately civilization or advancement or progress." Personally, if we have to go through the operatic primary class once more, comprising Balfe, Flotow,



and the earlier Rossini, Donizetti and Bellini coloratura operas, we shall climb to the top of Mount Woolworth and hurl ourself heedlessly into illimitable space.

When the Literary Review of the New York Evening Post speaks of "the daily heroic dissonances of our American industrialism," it coins an unusually pat phrase, and one pregnant with meaning to those in the professions.

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Jacksonville, Fla., February 19, 1924.

Dear Sir:

I would like to draw your attention to an incident that happened to me in Jacksonville last Friday night. My husband and myself had been engaged by Mr. N. F. Conger to sing for the American Legion there, and as we had made great success in two former engagements there with the Createore Opera Company, we drew a full house.

As an encore I used Eili, Eili which I always sing at all concerts, of course in Hebrew and Yiddish, and when I had finished, some men wrote on a program and threw it on the stage, objecting to Eili, Eili as a German song, and not fit to sing at an American Legion affair! I am an American, a Daughter of the American Revolution, and my husband served in our 137th Artillery Corps in Europe, and am very proud to be able to sing this old Hebrew song in the original.

What will the Jews of America say about it if they hear of such an insult after having sent so many of their sons to battle in the world war?

Do you not think it worth an article in your paper to instruct this ignorant music-hearing public of the South about Eili, Eili? Wherever I sing the song, it always is heard with such reverence and enthusiasm by all Jews, and I felt personally hurt that it should receive such insult.

I write to you about it as being the head of our representative musical paper, and do hope you will take it up. The afternoon Journal of Jacksonville of last Saturday may mention it, and as soon as I receive a copy will send it to you.

Very sincerely,

(Signed) AGNES ROBINSON RUISE.

Our correspondent seems to be exercised needlessly. The rude and thoughtless act of a misguided individual or two is not binding upon an intelligent community like Jacksonville, and certainly is not indicative of ignorance on the part of the music-hearing public of the South. Artists have reported no lack of understanding or appreciation at their concerts in the South. As far as the Jews are concerned they have shown themselves capable of protecting their racial interests, sometimes almost too aggressively so. Obviously, if the objectors thought Eili Eili a German song, their protest could not have been meant as an insult to Jews. Maybe the Yiddish or Hebrew diction of the singer was at fault.

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The head of one of the large radio stations in this city says that with its patrons symphony music is first in demand, and jazz second. Then there is musical hope for our country after all. Tonal culture some time may definitely supplant the tintinnulation of the catcall and the cowbell.

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"Who Is the American With the Loudest Voice?" asks a Herald headline of February 10. The championship lies between some impresario extolling his artists for selling purposes, and some vocal teacher standing in the lobby at the Metropolitan and telling how much better some of his pupils could do it.

LEONARD LIEBLING.

### BAD BUSINESS

Why is it that certain news handlers are always inclined to play up, far beyond its value or proportion, any story about incidents or policies in connection with the Metropolitan Opera? The story that has been printed in the last week or two about an agreement between the Metropolitan management and that of the Chicago Civic Opera simmers down to the fact that, when President Insull of the latter organization was in town before going to Europe, he and Mr. Gatti-Casazza had a talk about some rumors that have been current recently. Mr. Gatti-Casazza assured Mr. Insull that any report that he was seeking to engage any artist of the Chicago Civic Opera was untrue, and Mr. Insull assured him that the opposite was also true. There was no written agreement, nor was there any question of arranging for a limit on artists' salaries. As a matter of fact, most of the trouble has been caused by some little operative middlemen who, absolutely without authority, have been peddling artists about and trying to play one management off against the other. In the case of Serafin, for instance, there is a splendid joke on the irresponsible agent, who, not knowing that the distinguished conductor had signed a contract with the Metropolitan as long ago as last September, offered in January to procure him for Mr. Insull.

### A STATEMENT

Erich Simon, partner in the Concert Bureau of Wolff & Sachs, Berlin, writes to the MUSICAL

COURIER to deny that his firm has the slightest intention of retiring from business, as had been stated in word sent to this country—so Mr. Simon claims—by rival Berlin managers. The report, he states, originated merely in the fact that Wolff & Sachs because of the unsatisfactory conditions of the concert field in Berlin at the beginning of the present season, cancelled a portion of the contract which they had had for years with the management of the Philharmonie and the Beethoven Saal, and under which they reserved every season a large block of dates in these halls. Mr. Simon states that conditions of Berlin concert life are now excellent and that he is engaging artists in this country for appearances in Berlin next season at prices equal to those of pre-war days.

### FOREIGN ORCHESTRAS

Dr. A. S. McCormick, of Akron, Ohio, takes pains to write once in a while and tell us what he thinks on musical subjects. (Would that more of our intelligent readers would do this!) Here is a letter received from him a short time ago:

To the MUSICAL COURIER:

Regardless of the wisdom of running the risk of making the statement to his countrymen on his return home (if that attributed to Eugene Goossens be true) that "the American orchestras are the finest in the world," is there any reason why they should not be?

The orchestras of the United States draw their members from almost every nation of Europe and North America. They are the best musicians that money, endowments and the backing of influential patrons can obtain. A list of the personnel shows foreign names with only an occasional name of the English speaking races. Inquiries about the nationalities confirm the foreign nature of the personnel.

The orchestras of Europe are, on the contrary, composed practically, and in nearly every case, actually one-hundred per cent. of natives of the country in which they are located. Of the one-hundred members of the London Symphony who toured the United States under Arthur Nikisch, ninety-seven were British born. The other three were naturalized British citizens. These orchestras do not possess endowments, with very few exceptions. Many are self supporting and cooperative.

With all the advantages on the side of the American orchestras and the pride we should take in the many and increasing organizations of high rank, I believe that when a comparison or claim of superiority is made, we should not fail to remember these advantages. And we should not forget that, however excellent and superior some of our orchestras may be, there are in other countries wonderful organizations of the highest standard and numbering among their members some who are supreme on their respective instruments.

I hope that more European orchestras will tour this country and that some of our American organizations will visit Europe.

Reciprocity in music will aid in the creation of better relations between the nations, and the work toward that end being carried on by Rotary, Kiwanis and similar organizations.

(Signed) A. S. McCORMICK.

All that Dr. McCormick has to say about the advantages of American orchestras is true; and nowhere else is there to be found in the personnel of any orchestra so small a percentage of native born players as the orchestra lists of this country show. Conditions are, however, improving in this respect. That extremely intelligent effort of Mrs. E. B. Harriman, The American Orchestral Society, affords young native talent an opportunity it never had before, of preparing for professional orchestra work, and today a number of the leading conservatories scattered throughout the country offer similar training.

As for Dr. McCormick's idea of having European orchestras make tours in this country, we do not see any reason for this. There are at least three orchestras in this country today which are superior to anything Europe has to offer—the Philadelphia, the Chicago and the Boston—and a number of our other good orchestras are equal to anything over there. These conditions in Europe are the result of the war, which disorganized most of the great orchestral organizations to such an extent that, with the resulting economic conditions, they have not returned to their pre-war standard. Without doubt the best orchestra was the Vienna Philharmonic, and this, even the Viennese themselves admit, is far from its former glory. It is hard to see what there would be for us to learn by importing orchestras that are not up to our own standards; and, on the other hand, economic conditions would prevent American orchestras making a tour of Europe unless one has a good fairy like Mr. Damrosch's Mr. Flagler.

### THREE MORE YEARS FOR PAPI

Congratulations to Maestro Gennaro Papi, who has been signed for three years more at the Metropolitan.

### MORE WHISPERS

What and why are these whispers that Koussevitzki will not come to Boston after all next fall?

### GODOWSKY'S BACH

Pianists who are already beginning to consider what numbers they will use next season to open the first group of their recital programs, should wait just a few weeks until the new Bach transcriptions by Leopold Godowsky are ready. He has taken three of the violin sonatas and three of the cello sonatas, and prepared them in the characteristically Godowsky manner that is a little better in the matter of transcription than anybody else is doing today. There are astonishing beauties revealed which one would never suspect from listening to them on the solo violin or the cello. (We may as well confess that in the original form they are, for us, about the most interesting things to listen to in all musical literature.) Godowsky, however, has made out of them real masterpieces for the piano, as a private hearing at his home revealed. They are absolutely modernized without in any way violating the spirit of Bach, a seeming paradox, which is nevertheless true. They have none of the brutality of Busoni's Chaconne transcription, and, needless to say, much more depth and musical ingenuity than the Tausig transcriptions. When they appear Bach lovers will find some of the great master's beauties revealed for the first time.

### RAISA

Rumors, current in the last few weeks, that Mme. Rosa Raisa had been engaged by the Metropolitan Opera for part of next season, are categorically denied both by Mme. Raisa and the Metropolitan management. She is already re-engaged for next season by the Chicago Civic Opera and will continue to rejoice the hearts of opera lovers in the city where she has steadily grown to her present notable artistic stature. As related in the MUSICAL COURIER at the time, she was asked last summer by Arturo Toscanini to create the leading soprano role in the long-heralded Nero by Boito, but was obliged to decline the honor as the premiere was scheduled for the beginning of the present month, too early for her to return to Italy in time for rehearsals after finishing her American engagements. Now Toscanini has paid her the unusual compliment of postponing the premiere until the latter part of April, so that she may be able to sing in it. Mme. Raisa cabled back her acceptance of his renewed offer. She will end her present American season March 22 and sail for Europe March 27, proceeding immediately to Milan for the rehearsals.

### LE ROI DE LAHORE

The gorgeously set and magnificently colored and costumed ballet in Le Roi de Lahore at the Metropolitan Opera House, again opens up cause for wonderment that the institution does not devote more of its productive activities to staging dancing spectacles. The Metropolitan should be the American home of ballet, for it has the means and other facilities to make it pre-eminent in the field of terpsichorean pageantry. In these days when the dance seems to have been wedded permanently to the best kind of music, the opera house is more than ever the proper place for its presentment. The Russians showed us how choreographic entertainment may be made a true art. And besides, there always are such charming and melodious works as Sylvia, Coppelia, The Fairy Doll, to say nothing of later masterpieces like Scheherazade, Antar, Snowdrop, and some of new and ultra Parisian productions. More ballet at the Metropolitan, Giulio Gatti-Casazza, after you and Rosina Galli showed us in Le Roi de Lahore, what you are able to accomplish in a gracious art too much neglected here.

### WAGNER OPERAS AT CHURCH

Our London correspondent writes that a series of Wagner operas is being sung on Sunday evenings in a church at Nottingham. Tannhauser, Lohengrin and Parsifal have already been performed. The pastor has been turning people away, hundreds being left outside the doors every evening. During our short career as a church organist, now some twenty years behind us, we also endeavored in our humble way to bring a trifle of brightness into Sunday morning gloom. For instance, we recall a Faust Sunday in which we used the Prelude to start proceedings off, improvised a transcription of the Garden Scene for the offertory and played the congregation out to the Soldier's Chorus. We were perfectly safe in undertaking this innovation (startling for those days) as the good minister had never progressed beyond the recognition of hymn tunes, and the five—or ten—per cent. of the congregation sufficiently musical to know a tune from opera when they heard it were delighted at a bit of variation from the conventional church music they had always had heretofore.



## AMSTERDAM CELEBRATES STRAUSS' SIXTIETH BIRTHDAY WITH FESTIVAL

Master Present and Participates in Celebration—Milhaud Novelty a Chaos of Notes—Harriet van Emden Reappears and Wins Another Success

Amsterdam, February 11.—For the last few years the series of concerts of the Concertgebouw have been divided into two parts, that of Mengelberg, and following his departure, the one of Dr. Muck. This year the departure of the first, as well as the arrival of the second, was marked by an event, namely the Strauss Festival. To this festival Mengelberg devoted his last days, and Muck his first, in Amsterdam. Besides these two, Strauss himself participated, conducting an orchestral concert, one of his operas, and later playing the piano at a chamber music recital. I need not add that this festival was in honor of Strauss' sixtieth birthday, and that in many cities of Europe the same tribute has been paid to the master.

In Amsterdam the celebration was an extraordinary success, which is not surprising, as the public, ever since the beginning of Strauss' career, has always been favorably disposed toward his genius. Even when his works still seemed incomprehensible and too modern for the ordinary mortal. Mengelberg, with that characteristic tenacity which Americans know, imposed them upon his audiences. Today, because of the frequent repetition of many of them, the works of Strauss have become absolutely clear and intelligible to their auditors, and it is not astonishing that their author has become popular in Holland. His later works are especially admired, since in them he has returned to a simple style calling for a more restrained ensemble, and this fact alone appeals strongly to the Dutch taste.

It was natural, therefore, that the production of *Ariadne auf Naxos*, an opera which had never been given here and which formed the climax of the festival, had such an enormous success. Strauss conducted and members of the Vienna Opera Company came to take part. The result was a performance which was in every way beautiful. Besides this, five orchestral concerts and one of chamber music, were devoted to the master. We heard some products of his youth, namely a *Serenade* for wind instruments Opus 7, which showed a strong Beethoven and Schumann influence, also a symphonic fantasy, *Aus Italien*, Opus 16. Of a later period were *Till Eulenspiegel*, *Don Juan*, *Heldenleben*, also *Sprach Zarathustra* and *Don Quixote*, demonstrating the development of his genius. Of more recent date were *Tailefer*, after a ballad by Uhland, for chorus, soloists and orchestra; the *Symphonia Domestica* and the *Alpine* symphony.

The chamber music concert, in which Strauss took part as pianist, was interesting from several points of view. Strauss, who manipulates his orchestral colors better, perhaps, than anyone else, proved to be a pianist devoid of plasticity and poetry and one entirely indifferent to everything except the mere playing of the notes. In fact I have never heard a composer play his own works with more lack of feeling. Mr. Zimmerman, who played the violin part of his sonata, deserved much admiration, as his part, which under the most favorable conditions is difficult, was rendered almost impossible to execute because of the speed with which Strauss played it. It was the same thing in the performance of the piano quartet, in which, however, Zimmerman, Helman and Lowensohn showed the best side of their talent. The choice of Olga Bauer von Pilecka for the singing of several Lieder was not a happy one, but Hans Duhan, of the Vienna Opera, in other songs of Strauss, was excellent and gratified the most fastidious.

Among the novelties which we have heard in the Concertgebouw was a *Ballade* for piano and orchestra by Darius Milhaud—a chaos of notes and rhythms of which I understood but little. Most extraordinary was the apparently enormous difficulty of the piano part, judging at least from the motions the performer went through, for one heard hardly a note of it above the orchestra. Milhaud, himself, played the solo part, and the public, taking it for granted that since he was the composer he must have performed well, accorded him a success. A *serenade*

for orchestra by the same composer followed. It revealed many of his characteristics—that is to say, bizarre rhythms and sounds, interesting perhaps, but, for my ears at least, frankly ugly.

Among other orchestral programs, one devoted to Russian music—Moussorgsky, Tchaikowsky's violin concerto played by Alfred Indig, and *Le Chant de Rossignol* by Stravinsky, this last a new sensation for Amsterdamers was heard. Later programs offered the fourth symphony of Mahler, with Birgit Engell as soloist, and his seventh, and also the *Eroica* of Beethoven. Among other works we wish especially to mention the *Ciaccona Gotica* by Cornelis Dopfer. It has been played several times in Germany with much success, and when repeated here excited considerable admiration. Structurally, it is a model of magnificent architecture, is well orchestrated, and despite its technical effects remains in a sober style.

The American singer, Harriet van Emden, after an indisposition of several weeks, has reappeared in a recital, when she presented a varied program with her usual exquisite taste. The rest which Miss van Emden had been obliged to take, seemed to have done her much good, as her voice seemed fresher and lovelier than ever. She had a big success.

Among the violinists who have appeared here lately, Joseph Szigeti has made the greatest impression. He first appeared with the orchestra, playing the Mendelssohn concerto in masterly fashion, and later, at his own concert, quite carried his audience away with his superb playing.

The tenor Helge Lindberg gave evidence in his recital that he is a master of many styles. Besides possessing a beautiful voice, he adapts himself completely to whatever he sings, be it lyric, heroic or epic. His program comprised classical works, German lieder and some modern Russian numbers.

A Dutch singer, Elise Menagé Challa, possessor of a beautiful warm voice, was heard in a program of modern songs by Vittorio Gui, Arnold Schönberg and Dirk Schäfer.

### Fay Foster's Housewarming

Fay Foster, who recently moved into attractive quarters in the Greenwich Village section of New York City, at 15 West Eleventh street, gave a housewarming on Saturday evening and Sunday afternoon, February 23 and 24. This double celebration was necessary in order to accommodate the large number of invited guests.

Miss Foster, who never runs out of ideas, arranged her studio in an extremely unique manner. There is a small stage with footlights and every accessory to enhance its beauty. Together with her charming mother, Miss Foster received the guests as they entered, and entertained them until the musical program began.

Three of Miss Foster's artist-pupils were heard. Dr. Applegate, whose well developed and rich baritone was much admired, sang *Fuss Reise*, *Hugo Wolf*; *Brahms' Sapphische Ode*, and *Von Ewig Liebe*; *Cradle Song*, Moussorgsky, and *Oh, Thou Billowy Harvest Fields*, Rachmaninoff. Mrs. Margaret Anders sang charmingly (in costume) *Aesop's Fables*, by Mabel Wood Hill. Lou Stowe made her usual fine impression in *Death and the Peasant*, Moussorgsky; *You Brought Me Flowers*, Jacoby; *Flowers of the Snow*, Eddy Brown, and *Hopak*, Moussorgsky.

Among the guests present were Mr. and Mrs. Henry Holden Huss, Mr. and Mrs. Edwin Hughes, Mrs. Nellie Richmond Eberhardt, Mrs. Nedda Hewett Stephens, Yvonne de Treville, Thuel Burnham, Bruno Huhn, Peter O'Malley, Mrs. Florence Parr Gere, Rafaelo Diaz, Kendall Kidder Mussey, Mr. W. L. Coghill, Remo Cortesi, Anna Louise David, Oliver Denton, and others.

## PHILADELPHIA HEARS MARTHA WITH METROPOLITAN ARTISTS

Orchestra Ensemble Plays for Chamber Music Association—John Charles Thomas Substitutes for Edward Johnson at Monday Morning Musicales—Music Club Presents Artists in Concert and Celebrates Composers' Day

Philadelphia, Pa., February 26.—The opera presented by the Metropolitan Opera Company at the Academy of Music on February 19 was the old favorite, *Martha*, with Frances Alda in the title role; Kathleen Howard as Betsy, Gigli as Lionel, De Luca as Plunkett, Malatesta as Sir Tristan, D'Angelo as the sheriff, and Reschiglian as the servant—a truly splendid cast who gave a fine performance. Papi conducted.

### MONDAY MORNING MUSICALES

Owing to the illness of Edward Johnson, John Charles Thomas, baritone, was engaged in his place to sing at the Monday Morning Musicales, February 18, in the ballroom of the Bellevue-Stratford. Mr. Thomas was a happy choice and aroused great enthusiasm. His program was long and exacting, comprising first a group of Italian songs by Gluck, Beethoven and Carissimi, followed by a German group of Strauss, Wolff and Brahms. A delightful encore in German proved to be one of Mr. Thomas' own compositions. Five interesting French songs were beautifully sung, the program closing with six in English, among which were a nocturne written for and dedicated to Mr. Thomas by Pearl Curran; Frank Tour's setting of Joyce Kilmer's poem, *Trees*; and several others of equal merit. Mr. Thomas was generous with encores which were also greatly enjoyed. William Janashek was the accompanist.

### PHILADELPHIA MUSIC CLUB ACTIVITIES

At the meeting of the Philadelphia Music Club, February 19, in the ballroom of the Bellevue-Stratford, the guest artists were Gladys Burns, soprano, winner of the National Federation prize for women's voices in Asheville, N. C. 1923; and LeRoy Weil, baritone, winner of the Empire District prize. Both artists were heard in interesting solos and closed the program with a duet, *Haste For the Night Is Entrancing* by H. Wakefield Smith. The club members who participated on the same program were Katherine

Palmer, soprano; Alix Einert Brown, cellist; Carroll O'Brien, tenor; and the Celesta Trio composed of Mildred Ackley pianist; Margarita Parkinson, violinist; and Alix Brown, cellist. Miss Ackley and Miss Williams accompanied the soloists beautifully.

January 22 was Club Composers' Day at the Philadelphia Music Club concert, given in the ballroom of the Bellevue-Stratford.

The club chorus, directed by Stanley Addicks and accompanied by Arthur Hice, opened the program with *Frances McCollin's Oh, Robin, Little Robin*; followed by *When Beeches Blow and Lilac's Bud*, by M. Grace Houseman; and *The City*, by Elizabeth Gest. Agnes Clune Quinlan, pianist, composer and lecturer, played two compositions of her own. Mrs. George W. Moore sang three songs by Adela Tucker Gulbrandsen, the last of which was *Little Gay Heart* of Me, written for and dedicated to the memory of Bessie Phillips Yarnall, the young contralto who died so suddenly last year. The composer accompanied Mrs. Moore. Vera Murray Covert sang *A Dream Within a Dream*, by Arthur E. Hice, with the composer at the piano. Mr. Hice followed this with a performance of his own composition for the piano, *Danse Pittoresque*. Mary Bray sang four songs by Ellen Vinton Ford, accompanied by the composer. Stanley Addicks' trio in E flat was performed by Oscar Longman, violinist; Romeo Cella, cellist, and the composer as pianist.

### CHAMBER MUSIC ASSOCIATION

The Philadelphia Orchestra Ensemble played for the Chamber Music Association, February 17, in the ballroom of the Bellevue-Stratford. The program consisted of the *Hadyn Symphonie* in B flat major; the introduction and allegro of Ravel for harp, with the accompaniment of two violins, viola, cello, flute and clarinet; and *Bernhard Sekles' Serenade*, opus 14.

## I SEE THAT—

Reinald Werrenrath already has been booked for thirty-eight engagements for next season.

Jennie Irene Mix has been appointed radio music critic for the Radio Broadcast Magazine.

O. A. Gröndahl, the venerable choral conductor of Christianity, is dead.

Harold Morris has been given the honorary degree of Master of Music by the Cincinnati Conservatory of Music. Albert Coates' *Suite Ancienne* was given its first performance anywhere by the Rochester Philharmonic Orchestra on February 20, with the composer conducting.

Paderewski is enjoying a two weeks' rest at his California home at Paso Robles.

According to reports from the Daniel Mayer office, the Puppet Opera is attracting attention all over the country. Jersey City has a "Dramatic Morgue" and "Theatrical Hall of Fame."

Musicales will be given at Chalfonte-Haddon Hall, Atlantic City, on Saturday evenings during March.

Nikolai Sokoloff had another successful appearance as conductor of the London Symphony Orchestra.

Marie Miller has left New York for a tour through Georgia, Pennsylvania, Michigan, Oklahoma and Texas.

Fraser Gange will give a special course of lessons at the David Mannes Music School.

The Asheville Music Festival is to be a permanent institution.

Emil Heermann, Sigmund Culp, Edward Kreiner and Karl Kirksmith, of Cincinnati, have formed a quartet.

Leonard Leibling will give a talk at the March 6 performance of the Grand Opera Society.

Laurie Merrill will return to Florida and Cuba for engagements in January of next year.

Five hundred were present at the reception given in honor of Charlotte Lund by George Burroughs Torrey.

Levitzi was instrumental in organizing a new music club in Missoula, Mont.

Mary Potter was heard in concert every evening during February, with the exception of Sundays.

Mrs. Noble McConnell gave a dinner and dance in honor of Mrs. Owen J. McWilliams.

Ernest Davis arrived last week from England and will fill a number of festival engagements this spring.

The Ruth St. Denis Company will give thirteen performances in the State of Michigan this month.

Olive Celeste Moore Waite (formerly Mrs. Archibald White) was robbed of \$100,000 worth of bonds.

Ninon Romaine believes that an artist is an interpreter of human sympathy.

Margaret Northrup will give an entire group of oratorio numbers at her Aeolian Hall recital on March 12.

The music contest inaugurated by the University of Wisconsin will be held in Madison, May 8 and 9.

Elena Gerhardt and Erna Rubinstein will make their last appearances in this country at Carnegie Hall on March 14.

President Coolidge has accepted the chairmanship of the Honorary Committee of National Music Week.

Galli-Curci's first concert in London has been sold out eight months before the date of her appearance.

The receipts of the Chicago Opera season in Cleveland were unusually large.

John Charles Thomas is engaged to Dorothy Kaehler.

Mme. Tagliapietra opened her series of new talent musicales at the Waldorf last Tuesday.

Helen Teschner Tas will make a transcontinental tour in 1924-25.

Ralph Brainard will sing Don Basilio in Hinshaw's English production of *The Marriage of Figaro*.

The rumor is denied that Rosa Raisa has been engaged by the Metropolitan for a part of next season.

McCormack established another record when he sang in San Francisco on March 2.

It is reported that Van Hoogstraten will be retained by the Philharmonic Society for another half season.

Two of William Thorne's pupils made debuts in New York last week.

The new Bach transcriptions by Leopold Godowsky will be ready for pianists in a few weeks.

Emmy Krueger, German soprano, is due here on the S. S. *Nieuw Amsterdam* on March 9.

Josef Hofmann has entirely recovered from a recent automobile accident.

Frederick Ayres has dedicated his *Elegy* (for violin, piano and cello) to Hans Hess, the cellist.

On March 12 the American National Orchestra will establish a record for the number of first performances of American compositions at a regular concert.

Helen Moller has opened a new studio for the Greek Dance at 37 West Fifty-seventh Street.

Mr. and Mrs. William Thorne were made happy on February 15 by the arrival of a daughter.

A new British Women's Symphony Orchestra has been founded in London on a cooperative basis.

Ethel Leginska and Hans Kindler will be heard in sonata recitals next season.

Esther Harris does not believe that a pupil should be presented to the public unless he or she has studied at least four years with the same teacher.

The Rubinstein Club Chorus will give *Mana-Zucca's* new choral work, *In God We Trust*, at its next concert.

Fay Foster gave a housewarming on Saturday and Sunday, February 23 and 24.

There will be an entire change of program in the fourth concert of the Artists' Series at Carnegie Hall.

The Brooklyn Music School Settlement has acquired 500 pieces of music from the library of Maud Powell.

Barbara Kemp is no longer connected with the Metropolitan.

Mai David Smith, the well known manager, passed away on March 1.

Chaliapin has been reengaged for the entire Chicago Opera season next year and also for the spring tour.

Massenet's *Le Roi de Lahore* was given its first performance at the Metropolitan on February 29.

Xaver Scharwenka will teach at the summer master school of the Chicago Musical College.

Clarence Adler will conduct master classes in piano playing at Lake Placid from June 15 to September 15.

G. N.



## MARY POTTER, CONTRALTO, CONTINUES TRIUMPHANT CONCERT TOUR THROUGH NEW ENGLAND STATES

American Audiences Appreciative of the Best in Music, She Says—Advises Public Singer to Connect with Large Personalities, Create High Ideals, and Live Up to Them—Signs Contract for Third Consecutive Year as Soloist of the First Church of Christ, Scientist, at One of the Highest Salaries Paid in the Metropolis

"I cannot agree with my colleagues," said Mary Potter in a recent interview, "when they speak of having to resort to 'popular' tunes to please their audiences; it has not been my experience. I find it is not so much what you sing as

how you sing. During my present tour, which encompasses no less than twenty-four appearances in cities large and small, I have found that the greatest appreciation has been expressed everywhere for the better things on my program.

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THE RAVEN

#####

MUSIC BY ARTHUR BERGH.

Prologue and Epilogue by Percy Hemus.

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THE RAVEN.

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"In a college town recently, a number of very nice young folk had gathered together in the gallery, presumably to have a good time. My first group was 'old Italian.' When I looked up and saw before me the rows of mischievous, young, roguish faces, I wondered for a moment just what might happen, since they did not understand the language and were perhaps not 'primed' for the serious dose they were about to receive. I decided to put them into the mood of appreciation I knew possible, and after allowing myself to enter sympathetically into their attitude I told them that I had heard that the college boys of that particular town were more than generally musical, and that they had recently felt it an offense to their intelligence, their culture and appreciation for the beautiful, because a well known singer



MARY POTTER

had recently given a program which they expressed themselves 'as having been sung down to.' I had therefore carefully considered my first group, and hoped I had not made it too light in character, that I hoped the first group would prove up to their standard of what a singer should offer them. I found that I had struck a proper chord, and from the changed expression of their faces and serious attitude of attention I knew I had won them over to my cause, and that I had nothing to fear. Strange as it may seem, that very serious group received the greatest applause of the evening and I still believe that the boys were afraid to applaud the lighter compositions, some of which I include on every program, for fear of admitting a low degree of musical appreciation.

"And so I find everywhere that people have pride, and everybody wants to appreciate and love the beautiful. If therefore they have for a time been drawn aside, unthinkingly to allow their senses to 'laze' in the atmosphere of the sensational or the unreal, you have but to appeal to their sense of pride, when the love for the ideal will rush to the fore."

Miss Potter has just signed with the Fifth Church of Christ, Scientist, for the third year, and it is a tribute to her industry and ambition that she has not repeated a solo, but has sung twenty-six different solos in twenty-six consecutive weeks. The Christian Science service enlists the services of but one artist, which makes this position most exacting. Mary Potter, a Virginian by birth (being a direct descendant of William Claiborne, first royal secretary and treasurer of the Colony of Virginia), began her professional career at sixteen, when she was contralto soloist in a church in Newark, N. J. That is not very many years ago, for Miss Potter is still in the early twenties, but great strides have been made in the interim and many important engagements filled with brilliant success. Oratorio appearances throughout the Eastern States and Canada, as well as recitals and operatic appearances with the De Feo Opera forces, attest this young artist's versatility. In Baltimore, where Miss Potter appeared as Azucena in Il Trovatore, Amneris in Aida, and Delilah in Samson and Delilah, her performances were repeatedly alluded to as a "Mary Potter evening." When Miss Potter appeared as the Witch in Humperdinck's Hansel and Gretel, a New York critic wrote that it was the best portrayal of the part both vocally and histrionically he had seen. Very recent appearances, The Messiah in Montreal (a reengagement), and a song recital

(Continued on page 65)



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## METROPOLITAN OPERA

(Continued from page 5)

forces to make this near-music frequently sound almost like the genuine article.

Wilhelm Von Wymetal did an excellent job in handling the stage forces. There was a great deal of marching and running in and out for everybody all through the opera, and it was all cleverly designed, even to the movements of the most realistic make-believe elephant now in captivity. The ballet designed by Rosina Galli was conventional indeed. Perhaps the opera calls for this sort of a ballet. Miss Galli herself danced well.

The audience received the work with distinct favor. It is indeed a perfect example of its type—the post Meyerbeerian; and it is produced in a way that one feels sure has never been equalled anywhere else. H. O. O.

## LA BOHEME, FEBRUARY 25.

Hurling forth high B's and C's in Act I, all of beautiful quality, Beniamino Gigli shared triumphs of the evening with Frances Alda, whose farewell appearance for this season it was, in the February 25 performance of La Boheme. The tenor received personal recalls after Act III. Alda's Farewell aria was beautifully sung, and indeed it would seem she was never in better voice. Scotti was full of humor in his familiar role, Marcello, while Picco, Ananian, Audisio, Didur and Malatesta filled their roles with complete satisfaction to all. The girlish appearance, bright colored voice and by-play of Louise Hunter in Act II won her many friends, baritone Reschiglian completing the capable cast. Conductor Papi was full of animation, and ran things in his own way.

## SAMSON AND DELILAH, FEBRUARY 27.

Julia Clausen returned to the fold of the Metropolitan for her annual mid-winter appearances there, and showed her admirers that she has lost nothing of her former vocal charm and range, and her mastery of operatic art from the standpoint of delivery and action. Mme. Clausen sang beautifully throughout and in the famous aria of the second act her triumph reached its climax and she was applauded to the echo.

Martinelli was the Samson of the occasion, and proved to be in the pink of vocal condition. His tones had wonderful ring and richness, and he indicated perfectly every shade of emotional expression called for in the exacting role. As an actor, too, he scored strikingly. His passionate ardor of the earlier scenes was as convincingly set forth as the tragic pathos of the last two scenes in the opera.

De Luca was the High Priest and he sang with mellow voice and fine spun phrasing. Leon Rothier, the Old Hebrew, gave his usual finished and sympathetic performance. Paul Ananian was the Abimelech. Louis Hasselmans conducted.

## LE COQ D'OR, FEBRUARY 28.

A special performance of Le Coq D'Or was given on Thursday afternoon, with several changes. Thalia Sabanieva, the Greek soprano, sang for the first time the part of the Princess, acquitting herself with distinction. Mme. Sabanieva's voice sounded exceptionally sweet and clear in the rather difficult music and she was not lacking in style. The Voice of the Golden Cock was skilfully sung by Marcella Roeseler, and Marion Telva lent her rich and full organ to that of Amelfa. The familiar vocal interpretations of Didur and Diaz as the King and the Astrologer, respectively, were as commendable as always. The pantomimists: Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio and Ottolar Bartik, came in for their share of the performance's honors. Bamboschek conducted.

## SIEGFRIED, FEBRUARY 28.

Michael Bohnen was a magnificent Wanderer, singing with authority, with tenderness, with intelligence. His acting left nothing to be desired. He is undeniably a great artist.

Florence Easton, the Bruennhilde, in splendid voice, did some of the best singing she ever has accomplished at the Metropolitan. Her tones rang out full and clear and they were of lovely quality. Her conception of the music had all the dignity and breadth one expects in the best kind of Wagnerian interpretation.

Curt Taucher repeated his Siegfried of pleasant memory earlier in the season. George Meader, that unsurpassed

Mime, again revealed rare and subtle art in his impersonation. Schuetzendorf was the Alberich. Gustafson did the Dragon. Karin Branzell, of beautiful voice and artistic phrasing, took the Erda role. Artur Bodanzky conducted masterfully.

## ROI DE LAHORE

(See story on page 5)

## LA TRAVIATA, MARCH 1

On Saturday afternoon, La Traviata was repeated at the Metropolitan with a familiar cast headed by Lucrezia Bori, as Violetta; Mario Chamlee, the Alfredo, and Giuseppe Danise, as Germont. Mme. Bori was charming and appealing in one of her best roles, and sang with an appealing beauty of tone. Danise, a strong figure in his role, scored a great success after his piece de resistance in the second act. Chamlee was well cast as Alfredo; he makes a handsome figure and sings the music very creditably. The ballet, Galli, Bonfiglio and Rudolph, did not fail to arouse the audience's admiration and were the recipients of rounds of applause. Moranzoni conducted with authority.

## LOHENGRIN, MARCH 1

On Saturday evening Lohengrin was repeated with a new Elsa, Marcella Roeseler, who replaced Barbara Kemp. Mme. Roeseler acquitted herself with distinction. Vocally she was in fine form and sang throughout the performance with a beauty and clarity of tone that made one wonder why she had not been heard in such a part before. Her conception was intelligent and authoritative, and she acted with the skill that comes from routine work, which Mme. Roeseler enjoyed previous to coming to the Metropolitan. She made an imposing figure and was well received by the capacity audience. Curt Taucher again was heard as Lohengrin, coming in for his share of vocal honors. Friedrich Schorr's rich and well placed voice was heard to advantage as Telramund, and Karin Branzell was a magnificent Ortrud. In the second act she rose to great dramatic heights and did some beautiful singing. William Gustafson was a satisfactory King. Bodanzky conducted.

## SUNDAY OPERA CONCERT

The soloists on Sunday evening were Ellen Dalossy, Marcella Roeseler, Marion Telva, Mario Chamlee, Carl Schlegel, Gustav Schuetzendorf and Adamo Didur, all of the Metropolitan, who sang various arias, and shared in the honors of the evening. The orchestral numbers included The Bartered Bride, five selections from Dvorak's New World Symphony, and two Slavic Dances by the same composer.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## VARYING FORTUNES.

"In reading a list of operas in a book devoted to that subject, there were so many titles of works that seem to be entirely forgotten, it made me wonder what reason there is for the popularity of certain compositions, and this might apply to other subjects than opera. A work that was a great success, acclaimed by critics and public, not so many years ago, is entirely forgotten at the present day, yet there appears no reason for such neglect. Why is it?"

It is difficult to account for the popularity of any musical composition, and then for its entire neglect. However, what suits one generation fails to be attractive to a later one, although there are operas that have lived for many years and still retain their hold upon the public. For it is of course the public that has to be pleased. Audiences must be attracted to fill opera houses, the sentiment of the public being closely watched. Of course at times there are singers who will attract, no matter what they sing—but that is exceptional. At one time in New York nothing but sentimental Italian operas attracted; then came the long period of German Opera at the Metropolitan Opera House, with Italian operas placed quite in the shade. Now the pendulum swings back and fewer Wagner operas are heard. Perhaps the city was surfeited and needed a change. Something new is the modern cry, but music is never old. Aida, at fifty years of age, remains a favorite; so does The Marriage of Figaro (1787). So, explanations of popularity are difficult.

## ABOUT LAPARRA.

"Could you give me any information about Laparra, who wrote La Habanera, which was given at the Metropolitan Opera House this season? No one seems to know much about him, but he must have written other things I suppose. It will be a great favor if you can tell me anything of him and his works." The biographical dictionaries are rather silent on the subject of Laparra, barely mentioning him. However, in the Appendix of Baker's 1919 Dictionary, there are a few more details. He is, as you probably know, Raoul Laparra, and was born at Bordeaux, May 14, 1876. At the Paris Conservatoire he was a pupil of Fauré and Massenet, taking the Prix de Rome in 1903 with a cantata, Ulysse. La Habanera was composed in 1908 and performed at Boston December 14, 1910. He has written for the violin and piano, as well as operatic compositions and Spanish folk songs. It may be that in a later edition of the musical dictionaries there will be further details of his life and works.

## SIGHT READING.

"Will you please tell me the best way to learn to read music notes as I am going to take singing lessons? Also how long will it take to learn?" The best and quickest way to learn to read music at sight is to go to a teacher who makes a specialty of that branch. Wilbur A. Luyster, Carnegie Hall, teaches sight singing both in classes and individual instruction. As to the length of time it would take for you to become proficient, it would probably depend upon how much time you could give to study. The best plan is to see Mr. Luyster or some other specialist and obtain details from him.

## Cadman Composes Indian Melodies for Denishawn Dancers

Charles Wakefield Cadman, the distinguished American composer, has just written a dance—The Feather of the Dawn, a Pueblo pastorella—which will be used as a special feature when Ruth St. Denis, Ted Shawn and the Denishawn Dancers give their recital at the Manhattan Opera House on April 3. Mr. Cadman has founded his score on Indian melodies and a Hopi Indian legend. There will be eight numbers to the cycle, which are as follows: Corn Grinding Song, Basket Dance, Dance of the Corn Maiden, The Eagle Dance, the Proposal Ceremony, the Blessing of the Bride, the Wolf Dance and the Assemblage of the Catinas (Hope Gods) for the Wedding.

## Schmitz Going to Europe

E. Robert Schmitz will sail the last of March for three months in Europe, returning in time to conduct his master class session, which is to be held in Madison, Wis., this season, instead of in Chicago as heretofore.

## "A MESSAGE"

"DELIVERED WITH UNDERSTANDING AND FORCE"

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Irene Howland  
**NICOLL**  
Dramatic Contralto

## PRESS COMMENT:

"—THE MOST ENJOYABLE AND MOST SINCERE MUSICAL EVENT WE HAVE ATTENDED THIS SEASON. SHE NOT ONLY POSSESSES A VOICE OF FINE TIMBRE AND RICHNESS OF COLOR, BUT SINGS WITH UNUSUAL INTELLIGENCE AND DELIBERATE ARTISTIC EXPRESSION. THIS ARTIST SUCCEEDED IN INVESTING EVERY SONG WITH FERVENT EMOTIONAL VALUES, AND ENUNCIATED WITH A CLEARNESS AND DISTINCTION THAT ENABLED ONE TO UNDERSTAND THE WORDS AND THEIR MEANING WITHOUT DIFFICULTY. SHE PROVED BY HER CAREFUL PHRASING AND ACCENTUATION THAT SHE DELVED INTO THE VERY HEART OF THE SONG. HER BEAUTIFUL VOICE IS INTELLIGENTLY AND SKILLFULLY USED.—San Francisco, 1922.

"—WITHOUT DOUBT, MADAME NICOLL HAS MANY REQUISITES OF A GREAT ARTIST—BEAUTY OF TONE, PERFECT PITCH, MUSICAL SENSE, UNUSUAL COMPASS, DELICACY OF SHADING, AND EXQUISITE MEZZA VOICE, ARE NOTICEABLE IN THIS REMARKABLE VOICE.—Berkeley, California, 1922.

"—SHE SINGS WITH GREAT INTELLIGENCE, AND WITH THE ASSURANCE OF THE SCHOLAR WHO HAS DEVOTED HERSELF SERIOUSLY TO HER ART AND ITS CULTIVATION.—San Francisco, 1922.

"—THE TRUE SPIRIT OF THIS MAJESTIC NUMBER (JEANNE D'ARC-TSCHAIKOWSKY) WAS REVEALED BY THE DEPTH OF SINCERITY WHICH MARKED THE WHOLE EVENING'S PROGRAM OF SONG. MADAME NICOLL'S LOW TONES ARE SONOROUS AND FULL OF SHEER BEAUTY. THROUGHOUT HER MEZZA VOICE AND ON UP TO HER CLEAR HIGH REGISTER, GREAT FLEXIBILITY AND SURENESS MARK EACH PASSAGE.—Oakland, California, 1922.

"—MADAME NICOLL'S VOICE IS TRULY CONTRALTO. IT IS RICH, RESONANT, WILLING AND, MOREOVER, ALTHOUGH POWERFUL, IS ADEPTLY MANAGED. SHE IS QUITE AS CAPABLE OF ACHIEVING THE PURELY LYRIC TONE AS SHE IS OF MEETING THE DRAMATIC DEMANDS OF SCHUBERT'S 'ERL KONIG.' AT TIMES HER VOICE STRIKINGLY REMINDS ONE OF MADAME SCHUMANN-HEINK. HER PROGRAM GAVE UNALLOYED PLEASURE.—Westerly, R. I., 1923.

"—SHE SANG ALWAYS WITH FINE INTELLIGENCE AND FINISHED TECHNIQUE, DISPLAYING A SATISFYING WARMTH OF TONE, DRAMATIC INTENSITY, AND RARE CHARM. SHE HAS A REMARKABLE VOICE, AND A MOST ENGAGING PERSONALITY.—Boston, Mass., 1923.

"—MME. NICOLL MAKES A STRONG APPEAL TO THE HEARER BY THE DEPTH AND RICHNESS OF HER VOICE. A VOICE OF FINE VOLUME THAT FILLS THE DEMANDS OF DRAMATIC SONGS. IN THE LIGHTER VEIN ALSO THE SINGER REVEALED A VOCAL CONTROL THAT BROUGHT PLEASING RESULTS. HER DICTION IS EXCELLENT.—Providence, R. I., 1923.

"—REVEALS VOICE OF GOOD SIZE AND WIDE RANGE, WITH A CERTAIN RICHNESS.—Tribune, New York, 1923.

"—SANG IN A SPONTANEOUS MANNER, DISPLAYING TO ADVANTAGE A WIDE COMPASS OF FULL RICH TONES. SHE GAVE ALWAYS THE PROPER SPIRIT OF INDIVIDUAL COMPOSITION.—Times, New York, 1923.

"—HER VOICE . . . IS USED WELL, AND HER NUMBERS WERE RENDERED WITH MUCH SINCERITY AND EXPRESSION. A GOOD TONE, AND AN EVIDENT SYMPATHY WITH HER ART COMBINED TO EFFECT A HIGHLY ENJOYABLE RECITAL.—New York Herald, 1923.

"—A CONTRALTO VOICE OF CONSIDERABLE VIBRANCY AND COLOR. SINGS WITH NOTABLE BEAUTY AND STYLE. SHE SEEMED TO MAKE A VERY DEFINITE APPEAL.—World, New York, 1923.

"—THE AUDIENCE SEEMED TO APPRECIATE TO THE FULL THE NATURAL WEALTH OF HER VOICE. SHE SINGS EVERYTHING IN MUCH THE SAME WAY, BUT IT MUST BE ADMITTED THAT IT IS A GOOD WAY, DIRECTED BY TASTE, RATHER THAN INSTINCT. WE MUST REJOICE IN AN UNUSUALLY MELLOW AND WARM VOICE.—Sun and Globe, New York, 1923.

In addition to programs for recitals, concerts, oratorio, and festival engagements, Mme. Nicoll has prepared a novel one of songs by Women Composers. It is the result of much study and research; is interesting and enjoyable, and has variety and value. A revelation. Hear it, and be convinced.

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# KEMP AND VON SCHILLINGS VS. SIG. GATTI-CASAZZA

(Continued from page 5)

would cancel Mme. Kemp's contract and he said he was willing, but insisted that the reason be given out as due to illness. We both consented, but on talking the matter over with my wife we decided not to give this wrong impression and wrote to him insisting that the truth be told; that the artistic conditions were not satisfactory to Mme. Kemp. He absolutely refused to permit this.

"Under the circumstances I finally agreed to his wishes, as I had come here on an official mission to increase the friendly relations between the two houses and didn't want to do anything to hurt those close relations."

Exhibit C: Statement issued by Signor Gatti-Casazza, through publicity representative William J. Guard on Friday evening, February 29:

## MR. GATTI-CASAZZA'S REPLY.

"Last year Mme. Kemp arrived here unprepared for many of the roles she was engaged to sing, including among others, Selika in L'Africain, and Brunnhilde in Die Walküre. That fact alone gave me the right to cancel her contract.

"A few days ago Mme. Kemp arrived with her husband, Mr. Schillings. He came to see me and in the presence of Mr. Edward Ziegler asked me what were my intentions regarding the re-engagement of his wife for the coming season, because he desired to have a reply before he left this week. As, according to my contract with her, I had the right to make my decision at the end of the present

season, I did not give Mr. Schillings the reply he requested. Then two days later Mr. Schillings came to me again and in the presence of Mr. Ziegler made an appeal to my sentiments as a gentleman that I release Mme. Kemp from her contract because the condition of her nerves was very serious.

"To this I replied that to justify the cancellation of the contract Mme. Kemp should declare herself ill and unable to sing for several weeks.

"Mr. Schillings expressed himself quite willing to accept this solution and thanked me warmly in the presence of Mr. Ziegler and Mr. Bodanzky, adding that in a few days he would send me a doctor's certificate.

"However, Mr. Schillings did not send me the certificate and the day after came to tell me that having had a talk with his wife they decided not to send the promised certificate. I therefore replied: 'If Mme. Kemp is not ill, let her sing.' To which Mr. Schillings replied that she could not sing. 'Considering you can't sing,' said I, 'with all these contradictions we cannot proceed.'

"I have been for twenty-six years at the head of big opera houses, and this is the first time that an incident of this caliber has happened to me. It is strange that it should have been perpetrated by a colleague. To him I would say: 'You have lost a splendid chance to remain silent.'"

EXEUNT OMNES.

Concluding paragraph: Herr Max von Schillings, accompanied by his wife, Mme. Barbara Kemp, the distinguished operatic singer, sailed for Bremen, Sunday, March 2, on the S. S. Stuttgart. H. O. O.

## Double Bill at Manhattan Opera House

An audience that completely packed the Manhattan Opera House from pit to dome Sunday evening, March 2, seemed to enjoy the double bill that was given under the auspices of the Manhattan Civic Opera Association. In the Mascagni opera, the cast was as follows: Santuzza, Sara Fidelia Solari; Lola, Dorotea Pilzer; Mamma Lucia, Nina Cingolani; Turiddu, Fernando Villa; Alfio, Alfredo Zagaroli. The performance was rather uneven, the chorus and orchestra not always being together, and as a matter of fact there were times when the orchestra played so loudly that the principal singers could not be heard. First honors, however, went to Mme. Solari and Mr. Villa, who sang and acted with conviction. Mr. Villa has a tenor voice of good quality and power, which he uses with taste. Both were well received, as was also Mr. Zagaroli, who seemed to be a favorite with the audience—no doubt from previous appearances.

The cast for Pagliacci was: Nedda, Cora Frey; Canio, Rinaldo Schenone; Tonio, Alfredo Zagaroli; Beppe, Giuseppe Calvino; Silvio, Luigi Dallemolle. Miss Frey made a delightful Nedda. She is the possessor of a voice of lovely quality and good power, and has been carefully schooled.

## Prof. Xaver Scharwenka to Chicago

Of great interest to piano students all over America is the recent announcement of the Chicago Musical College that Prof. Xaver Scharwenka has been secured for the summer master school. Prof. Scharwenka is recognized as one of the celebrated pianists of the world and a composer of universal fame.



XAVIER SCHARWENKA

He founded the Scharwenka Conservatory in Berlin in 1880, and under his skillful direction that institution achieved a world-wide reputation.

Prof. Scharwenka has often toured America, playing with unusual success in numerous piano recitals and with all the principal orchestras in the country. He held the position of court pianist to the late Emperor of Austria, received the title of "Professor" from the German government, and was elected Senator of the Berlin Academy of Arts.

Prof. Scharwenka's C minor symphony and his four concertos for piano have been heard in the concert halls of every land. Besides writing for the piano he has composed ballets, operas and innumerable pieces which are heard in the concert halls of this country. Teachers and advanced students desiring to enroll in Prof. Scharwenka's master class should do so without delay, as the management of the Chicago Musical College has informed the MUSICAL COURIER that at the present writing most of his time is already spoken for.

One of the most valuable features of Prof. Scharwenka's teaching this summer will be the classes in which his students will play and in which his criticism will be given. Many of those who wish to enter these classes are teachers and not performers, and it may be said that such as have not prepared works to perform before the class or who wish merely to hear Prof. Scharwenka's criticism of other performers will not be requested to play.

## National Opera Club Matinee, March 13

Havrah Hubbard, returned from the South, will give the operalog, Jewels of the Madonna, at the March 13 meeting of the National Opera Club of America, Waldorf-Astoria Hotel; Isidor Greenberg, violinist, and a distinguished vocalist will assist. The Love of Three Kings will be presented at the evening affair of March 27, by the National Opera Club.

## OBITUARY

### Mai Davis Smith

Music lovers generally, and especially of Western New York, will hear with deep regret of the death of Mai Davis Smith, which occurred in Buffalo on March 1, from pneumonia. She was a pioneer musical manager there, having begun the giving of a regular subscription series of leading attractions some two decades ago; these included stars of the opera, leading orchestras, etc., and her social standing made it easy for her to secure such subscriptions. In consequence, her concerts were most successful, and led to others imitating her, with more or less successful results. She presented in Buffalo, McCormack, Rachmaninoff, Galli-Curci, Kreisler, Heifetz, Samaro, Onegin and others, and attended the recital of her last attraction, Friedman, only four days before her death. She was regional director of the Concert Managers' Association.

### O. A. Gröndahl

Christiania, February 8.—News of the death of the venerable choral conductor, O. A. Gröndahl, at the age of seventy-five, will cause deep regret among the entire Scandinavian population at home and abroad. Formerly conductor of several of Christiania's male and mixed choirs, Gröndahl was regarded as one of the most eminent conductors Norway has produced. As leader of the Norwegian Students' Choral Union he made numerous visits to Paris, London, New York, Chicago, etc. R. M.

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KNABE PIANO





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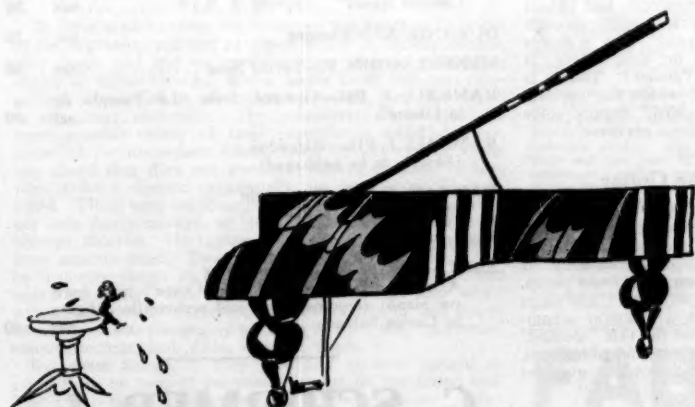
AND HE—



JUST FELT—



LIKE—



THIS.



JOHAN BULL

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## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending February 28. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Roos & Plöthow, Berlin)

DEUTSCHE VARIATIONENSUITE IN F DUR, for violin and piano, by Paul Peuerl.

(Oliver Ditson Company, Boston, Mass.)

CONCERT WALTZ, part-song for mixed voices (Dudley Buck), arr. by N. Clifford Page.

A BROKEN CHORD, part-song for mixed voices, by Addison F. Andrews.

GOIN' TO SHOUT, negro spiritual for men's voices, by Charles Fonteyn Manney.

MORNING GREETING, part-song for men's voices (Schubert), choral version by Clarence C. Robinson.

TENDER TIES, part-song for men's voices (Alfred Delbruck), choral version by Clarence C. Robinson.

THE SURGING SEA, four-part song for schools, by W. Waring Stebbins.

WHAT CARE I?, madrigal for eight-part chorus, mixed voices, by Frances McCollin.

THOU OF MY HEART THE DIADEM, three-part song for women's voices (Richard Strauss), choral version by Victor Harris.

TRAMPING, three-part song for women's voices (Hugo Wolf), choral version by Victor Harris.

JUGO-SLAV LULLABY, part-song for men's voices with baritone solo, arr. by C. M. H. Atherton.



## EDGAR SCHOFIELD

the noted baritone as the star performer with the Concord, N. H., Teachers' Course displayed a charm and magnetism that brought his audience into instant sympathy with him.

Of Mr. Schofield it would be difficult to speak in too high praise. He is absolutely master of his powerful voice. Whether it was in the stirring French hunting song "Le Cor," (The Horn) or the tender "You Loved the Time of Violets," it was all the same. His interpretation was flawless, his mood apparently fitted his theme.

With an enthusiasm that would not be denied, the audience insisted on a repetition of "Tally Ho," and smilingly Mr. Schofield came back and sang it all over again. A hint of his dramatic ability was disclosed in his interpretation of "The Wolves" and "The Blind Ploughman," although there were no numbers on his program that called for a strong exhibition of his powers in this direction. His versatility was evidenced when he sang a Scotch ballad, "Leezie Lindsey," with the characteristic accent of the Highland born and within a few minutes sang a Negro spiritual with the soft tonal qualities and dialect typical of the Negro.—*Concord Daily Monitor*, February 8.

Management: LOUDON CHARLTON  
Carnegie Hall, New York

THE FOREST DANCE, two-part song for schools which makes it particularly valuable as a teaching piece for such voices. Good also as the concluding number of a recital group, or for an encore.

(Hinds, Hayden & Eldredge, Inc., New York)

LIFT UP YOUR HEADS, song, by J. Clarendon McClure.

JUDGMENT DAY, a Tennessee Mountain song, by Victor Young.

STAR-EYES, song, by Gennaro M. Curci.

MY LOVE, song, by George H. Gartlan.

IT IS FOR YOU, song, by Robert Braine.

I WOULD HOLD YOU IN MY ARMS, song, by Mildred White, Wallace.

SMILING EYES, song, by Hugh Coleman.

(C. C. Birchard & Co., Boston)

CHILD SONGS FROM HAWAII, by Elsa Cross.

THE GOLDEN JOURNEY TO SAMARKAND, chorus for mixed voices, by Granville Bantock.

WHEN THE CHRIST CHILD CAME, for four solo voices with chorus, by Joseph W. Clokey.

THE PIED PIPER OF HAMELIN, opera in three acts, by Joseph W. Clokey.

(G. Schirmer, Inc., New York)

YE SWEET RETREAT, for piano, by Harold Bauer.

MOTLEY, for piano, by Harold Bauer.

FLOURISH, for piano, by Harold Bauer.

MINUET, for cello and piano, by Edith Otis.

IDYL, for violin and piano, by Edward F. Schneider.

CAUSERIE, for violin and piano, by Julian Huarte.

TEMA GRANDINO, for violin and piano, by Julian Huarte.

ANICETTE, for violin and piano, by Willie B. Stahl.

MINUET (Haydn), for violin and piano, trans. by Arthur Hartmann.

A JUNE IDYLL, for piano, by Minnie T. Wright.

MOON-FLOWER, for piano, by Minnie T. Wright.

ROMANCE, for piano, by Minnie T. Wright.

A MORNING WALK, for piano, by Homer N. Bartlett.

THE CARESS, for piano, by Homer N. Bartlett.

THE BUSY SAW-MILL, for piano, by Mathilde Bilbro.

THE SEVEN LITTLE DWARFS, for piano, by L. Leslie Loth.

SHADOWS, for piano, by Margaret E. Hamilton.

SUMMER HAPPINESS, for piano, by Margaret E. Hamilton.

PETITE SERENADE, for piano, by Natalie Palmer.

POETIC STUDIES, opus. 96, for piano, by Eduard Poldini.

DIVERSIONS, five pieces for piano, by John Alden Carpenter.

RECOLLECTIONS OF CONCEPTION, suite for piano, by Enrique Soro.

SEPTIEME ETUDE DE CONCERT, for piano, opus. 118, by Constantin Sternberg.

ELFIN LORE, four sketches for piano, by Cecil Burleigh.

CONSOLATION, for piano, by Enrique Soro.

VIOLET, for piano, by Enrique Soro.

CRADLE-SONG, song, by Uda Waldrop.

IN OLD NASSAU, song, by Kenneth M. Murchison.

THE COWBOY'S LAMENT, song, by Oscar J. Fox.

LOLLYPOPS, song, by Kathleen Blair.

LA MANOLA, a Spanish song, by G. Vargas.

A TRAGEDY IN PORCELAIN, song, by Gene Lucas.

NOON, song, by M. Hennion Robinson.

THE THREE RIDERS, song, by Henry E. Sachs.

MY LITTLE BUNDLE OF LOVE, cradle song, by Sidney Bracy.

MAMMY'S HERE, cradle song, by Sidney Bracy.

SALAAM ALAIKUM, song, by Dagmar de Corval Rybner.

THE WATERLILY, song, by Dagmar de Corval Rybner.

A LITTLE KNOT OF BLUE, song, by William C. Steere.

FIESTA, song, by William C. Steere.

THE UNKNOWN SOLDIER, song, by Geoffrey O'Hara.

TO-NIGHT, a love song, by Harry J. Pomar.

ONCE IN A WHILE, song, by Henri E. Sachs.

GAVOTTE, from Le Temple de la Gloire (Rameau) for harp, trans. by Carlos Salzedo.

SPRING-SONG (Mendelssohn), for harp, trans. by Carlos Salzedo.

MY DEAREST ONE, song, by Robert W. Wilkes.

VALGOVIND'S BOAT-SONG, song, by Harvey Enders.

(G. Schirmer, New York)

April Song; There Is Pansies (Two Songs)

By Eleanor Marum

These are pleasant little songs in the American manner—

which means that the harmony is of the "passing key" variety so popular with our writers of songs, both Broadway and Fifth Avenue. There is also a real effort at counterpoint which is significant. The tunes are pretty, though, like the words, somewhat sentimental, and should therefore be popular with the great American public through which a sentimental streak certainly runs. One wonders what the possible meaning may be of the title, There is Pansies? Why not, There "are" Pansies? There is nothing about pansies in the song, of which the opening words, "Take these memories sweet scented," suggest some flower with a perfume. Do pansies have a perfume?

(Oliver Ditson Co., Boston)

Advanced Course for the Guitar

By Vahdah Oleott-Bickford

It is announced on the title page of this work that it is a sequel to the method for the guitar by the same author. It is a book of 120 pages, sheet music size, consisting of scales, exercises and many pieces or excerpts from pieces. There are also a number of duets for two guitars, and duets for guitar and piano, as well as songs with guitar accompaniment. It will be seen from this that the title "method" is somewhat misleading. A "method" it undoubtedly is, but also a useful collection of music that every guitarist will be pleased to have in hand.

(G. Schirmer & Co., New York)

The Road to Spring (Song)

By Ralph Cox

A dainty, clever, waltz song, with a pleasant melody. It is essentially for soprano leggiero and has a little fioritura.

(The Arthur P. Schmidt Co., New York)

O Wild West Wind (Song)

By Florence Newell Barbour

Shelley's poem set to a melody that is as dashing and impetuous as the words themselves. This is a song, that, as the English express it, "takes a bit of singing," but will repay the effort required to prepare it. With its big climax, it is especially effective for high voice. It is the best handling of the "If Winter Comes" idea that has passed this desk. This song was listed weeks ago, and after several requests for a review, the above is gladly submitted.

(Boston Music Co., Boston, Mass.)

Three Jewish Songs: Prayer for the Dead; The Age-Old Question; Tell Me, Lovely Maiden

By Boris Levenson

In the first of these three Jewish songs, the composer has taken the traditional melody, Kaddish, the Prayer for the Dead, and provided for it a thoroughly musicianly accompaniment, employing all the familiar colors and ornaments of Jewish ritual music. The second one, with its simple folk-like melody and tra-la-la refrain is a very pleasant and effective short number. Tell Me, Lovely Maiden is a plain melody, also in folk style, but with very clever harmonies, distinctly Russian in character. A simple song for the singer, but sure of effect.

(J. Fischer & Bro., New York)

Unto All Things Voice Is Given (Song)

By A. Walter Kramer

A characteristic Kramer setting of the well known German poem, Alle Dinge haben Sprache. There is the usual restless and continued enharmonic shifting of harmonies in the accompaniment. The voice part is written understandingly.

(E. Edwin Cerie, Tulsa, Okla.)

Ah' Done See'd Er Calliker Mule

By E. Edwin Cerie

This is a most amusing and characteristic negro song. Broadway ought to get hold of it.

(Oberlin Music Co., Oberlin, Ohio)

The Little Sushan (Chinese Serenade for Violin and Piano)

By Timothy Tientseh Ma; Arranged by Grace Williston

However this piece may have come into being—and one would like to get a history of it—it is certainly very interesting. It is dedicated "To my father, Zu-Peh Ma," and one may assume that the composer is Chinese in spite of the first name, Timothy. People who deal with Orientals never have any respect for the patient investigator, and fix up names to suit themselves, so that derivations are

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(Shortly to be published)

RAMEAU, J. PH.—Tambourin  
(Shortly to be published)

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soon lost. This seems to be the case here, yet, who knows? Perhaps there is nothing Chinese about this piece but the sound of it. The sound is certainly Chinese enough! By the use of simple but effective means the arranger has given it a very convincing Oriental flavor. The violin part is simple.

(G. Schirmer, Inc., New York)

### Second Symphony for Organ

By Edward Shippen Barnes

Whether or not Mr. Barnes is trying to encompass the American idiom, he is most assuredly succeeding. This suite opens with a real bit of ragtime, not merely the rhythm of ragtime, but the character as well. The third movement, Intermezzo, is also of light American character, and even the dramatic Rhapsodie is of a similar nature. The whole work is interesting, well made, effective for the organ, brilliant. Also what is perhaps more to the point, the movements may stand alone, each effective as a unit.

(Carl Fischer, New York)

### Beau Brummel Minuet

By Francis Young

A good teaching piece in antique style. Octaves throughout in both hands. Not at all difficult, and very melodious in character.

(Carl Fischer, New York)

### Old Haytien Cradle Song

By Alfred Pochon

This is a piano piece of characteristic nature, and is dedicated to the memory of Toussaint L'Ouverture (1745-1803)—which has a meaning which escapes this reviewer. Whatever the dedication may indicate the meaning of the music itself is unmistakable. And very effective it is! The semi-savage flavor is well established from the very beginning, and is consistently carried out. The music is a little more difficult than need be, an equal effect being possible without so much counterpoint and elaboration. If the Broadway jazz people get hold of this it will be "pie" for them. Fine for saxophones and tom-toms.

(Lorenz Publishing Co., Dayton, Ohio)

### King Triumphant (An Easter Cantata)

By E. L. Ashford

This consists of eleven musical numbers for choir with soprano, alto, tenor and bass solos, a men's quartet and a women's quartet. It is very simple, though none the less effective for that reason, the voice parts being tastefully and practically written. The sound of it is full, strong, vigorous. Choir leaders will like it because it gives the maximum of effect for the minimum of effort.

### Jesus Lives (An Easter Cantata)

By Charles H. Gabriel

There are twelve numbers in this, with soprano, alto, tenor and bass solos. The music is as simple as possible and presents no difficulties the average choir cannot effectively overcome. Even the counterpoint is simple, a good deal of it being merely rhythmic elaboration of the harmony. But the parts are so written that the effect is of complication. The choruses are very full sounding, and the imitations in the various voices used sparingly but with striking effect. It is a good example of what can be done with simple means, and just the sort of music for which there is a wide demand.

(J. Fischer & Bro., New York)

### An Outlandish Suite (For Violin and Piano)

By Susan Dyer

The titles of the five numbers comprising this suite are: Ain't It a Sin to Steal on a Sunday, Florida Nightsong, Chicken Dance, Panhandle Tune, Hula-Hula, and they are respectively characterized as Negro Song, Chuck-Will's Widow, Seminole Indian Tune, Texas Cowboy Song, Hawaiian Dance. Each piece is complete in itself, short and comparatively simple. But why "Outlandish?" This reviewer does not see the application of that term to the pieces at all, and the prejudice it instantly aroused in his mind was found on examination of the music to be entirely unfounded. There is nothing outlandish about them. According to Webster outlandish means "Foreign, not native—hence: strange, barbarous; uncouth, clownish." Except for the Hula-Hula, all of this music is not only not foreign, but is most essentially American. Nor is it "strange, barbarous, uncouth, clownish." Quite the contrary, it is simple, tuneful music, unaffected, pleasant, effective. It will surely take its place among musical expressions of American life, and it deserves a high place.

(J. & W. Chester, London)

### Sonata for Violin and Piano

By E. J. Moeran

In these modern times the reviewer, not unnaturally, looks at the beginning and end of pieces to see if, by any chance, they begin and end on anything even vaguely resembling major or minor chords. Music seems to fit into two categories: that which is somewhat consonant, and that which is altogether dissonant. The composers whose stock in trade consists chiefly of large sevenths in dreadful array, secret of the discordant school, never by any chance strike any chord that does not give one shivers of pain. Those who strike a discord occasionally are hopelessly old-fashioned. Those who use dissonance constantly, yet reasonably, are only fairly modern, and quite palatable. To that class belongs Moeran. He begins his work on a triad, and ends it on another triad. True, he does not hold them long, and he instantly shows his colors by reaching for strange and weird harmonies, and, especially, alas! strange and weird writings of them. There are successions, too, of full major or minor chords passing up or down in solid and unshaken consecutiveness, and, ditto, rows of triads.

But these things, if they look bad to eyes trained to avoid them on pain of excommunication, do not sound bad. The effect is pleasing, especially as the composer makes meat of them by setting over them a real tune, short, indeed, but, still, a tune, or there, a subject upon which it is worth while to discourse at length. The music is essentially big music, big and forceful, and the effect should be powerful. It is no music for amateurs, either players or listeners, but is worth while and interesting. —M. J.



W. KENNETH BAILEY  
(LEFT) AND  
JOHN FINNEGAN.

W. Kenneth Bailey will conduct the Fordham University Glee Club at its first concert on the evening of March 17. The program is to be made up of songs of Ireland. John Finnegan will contribute three groups of Irish songs, most of them genuine Irish folk songs. (See story on page 55.)



### Laura Littlefield Wins Fine Success in Portland

Laura Littlefield, the well known soprano, added another to her long list of successes when she appeared as soloist with the Women's Choral Society of Portland, Me., on February 6, at Frye Hall. Referring to Mrs. Littlefield's



LAURA LITTLEFIELD

part in the concert, the critic of the Portland Press Herald wrote as follows:

The Choral was capably assisted by Laura Littlefield, soprano, who rendered fascinating groups of songs which were charmingly given, also singing the incidental roles with the choral numbers. Her voice is of a lovely coloratura type, and her enunciation of the songs in English could be distinctly understood—an admirable feature to pleasing vocal art. In Mozart's *Il Re Pastore* she sang with recognition of the style of the composer's writing, which is the product of an extraordinary genius. The florid passages were gracefully accomplished. Very effective indeed was the violin obligato played by Mrs. Johnson, whose artistry in violin execution is well known and appreciated. In Puccini's famous aria *Un Bel Di*, from *Madame Butterfly*, Mrs. Littlefield sang with individuality and charm in clear lyric tones which were employed with a satisfying degree of artistry.

Before singing her English group, Mrs. Littlefield paid a respectful tribute to Ex-President Wilson's memory by requesting the audience to listen silently to one verse of *Goin' Home*. With deep feeling Mrs. Littlefield sang this tender tribute, and the audience listened with sympathy and respect.

Mrs. Littlefield's diction is exceedingly good, and in the charming English numbers added greatly to their interest. With a clean smooth tone and artistry she sang *The Nightingale* by Delius, a splendid song which gave Mrs. Littlefield opportunity to show to advantage her vocal versatility and art of interpretation. Quite appropriate to the approaching St. Valentine's Day, the Old English *Send Me a Lover*, St. Valentine, was sung with charming grace, and most delightfully she swung herself into the spirit of a song, giving away to fluency of imagination. The *Wind's in the South* by Scott was an artistic and gratifying piece of work, and in the lighter numbers Mrs. Littlefield sings with noticeable abandon and facility of execution.

### Saenger Artist in Successful Recital in Pittsburgh

Dorothy Branthoover, a young soprano who has received all her training with Oscar Saenger, gave her first recital in Carnegie Hall, Pittsburgh, Pa., February 18, and was acclaimed by one of the leading critics as one of the coming artists of this country.

Dorothy Branthoover, youthful, gifted and debonair, came and made her formal debut last night in Carnegie Hall. She faced the firing squad and came off with signal honors and few scratches. Miss Branthoover has a voice of wide range. There is color in it and it is everlastingly plastic. Her top notes are delightfully lyric. She floats them and they soar in fine fashion. They are cool and lithic. Her diction is excellent and her phrase sense admirable. She arches a phrase splendidly and she spins a tone like a veteran. She has nice feelings for contour and her a piacere effects are within the pale of reason. Watch this Branthoover girl! With more discipline and the rigors of concert giving she will go far.—Harvey B. Gaul in the Pittsburgh Post, February 19.

The singer has a brilliant future and a voice that will some day, if properly handled, be among the leaders in the American concert field. She possesses a flexible range, her top notes are brilliant and her lower notes strong and full of warmth and richness. Puccini's *Musetta's*

Waltz, from *La Boheme*, was a brilliant example. As a whole it was an unusual recital, unusual in that a singer so little versed in the ways of the concert platform should impress with such certainty.—Burt McMurtrie, Pittsburgh Press, February 19.

For an opening group she used five Italian songs. The two Mozart arias were distinguished for their spiced and rounded tones. The Donaudy air was a pleasant thing and the Tosti Aprilie had many like movements. In her French group, the two Debussy songs were done with intimacy and many fine half-voice effects. The Romanza was a lovely thing in color and phrase. The Liast Chanson d'Amour was a glamorous moment, and, as often as we have heard this song this winter, we haven't heard it done with more feeling than Miss Branthoover gave it. The Delibes Arioso was capably sung with great regard for its legato qualities. In Puccini's aria, *Musetta's* Waltz, from *La Boheme*, there was fine rhythm and feeling for the movement.—Pittsburgh Sun, February 19.

Miss Branthoover will give her second recital in Huntington, W. Va., on March 20.

### Berumen Pianists in Class Lesson

A thoroughly interesting class meeting took place at the La Forge-Berumen Studios on February 9, when Ernesto Berumen presented ten young artists in an unusual program of modern piano compositions. Esther Dickie opened the program, giving delightfully a group of compositions by Brahms, including two waltzes and the seldom heard G minor ballade. Phoebe Hall played with excellent technique the Spinning Song, Wagner-Liszt, and St. Francis Walking on the Waves, Liszt.

George Vause gave the Arabesque, Leschetizky, and the Hungarian etude, MacDowell, with a powerful touch and assurance.

Agnes Bevington played the Chelsea Reach, Ireland, with beautiful tone and imagination. Helen Schafmeister proved herself a fine technician, and her rendition of the Juba Dance, Dett, and Marche Militaire, Schubert-Tausig, was greatly enjoyed. May Liszt's dashing playing was heard in a group of compositions by Palmgren, Debussy and Guiraud.

Elsie DeVoe, a newcomer to the studios, played a Bach prelude and fugue and a Beethoven sonata with excellent technique displaying unusual pianistic qualities. Arthur Warwick, also appearing for the first time at the studios, gave a poetical rendition of the Cathedral, Debussy, and Paradise Birds, Cyril Scott. Mr. Warwick's future appearances will be awaited with interest.

Mary Frances Wood's progress has been splendid since she became a pupil of Mr. Berumen, and on this occasion she was heard to advantage in a group of modern works. The Ragamuffin, John Ireland, and the Dohnanyi F minor etude were especially beautiful. Marion Carley gave pleasure with her artistic and finished performance. This excellent young artist played modern works by MacDowell and Liszt with the poise and a fine command of technique and interpretation.

Mr. Berumen, who has been very busy since his last Aeolian Hall recital, is preparing another class lesson, to take place in the near future.

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**Laurie Merrill Returns from Cuba**

Laurie Merrill, who has spent the last month singing in Florida and Cuba, returned to the metropolis fairly loaded down with gifts showered upon her by the warm-hearted Southerners and Cubans. Beautiful fans, a gorgeous, big jeweled Spanish comb, a silver vase and lace shawl—these were some of her mementos, not to mention the crates of fresh fruit given her, which she shipped to her charities of the North. She was entertained at all manner of social functions, with a dinner in her honor at the beautiful Almandares Hotel, and a big party at the Casino in Havana. After her recital she was given a big ball. Cars were placed at her disposal, day and night, and she carried a big bunch of roses constantly. The South Carolina Chamber of Commerce gave a concert at which she sang, with speeches, on board ship en route to Cuba. Margot de Blanck and her father gave a reception and musicale for her at the National Conservatory of Havana to meet Sanchez de Fuentes, whose Tu Habanera Miss Merrill sings. Miss Hagarty of the Havana Post interviewed her, and El Mundo also printed her picture.

Following her Sunday evening concert at Hotel Soreno, in St. Petersburg, Fla., the Times next day spoke of her beautiful lyric soprano voice, warm and sympathetic in quality, which, with a charming personality as well, made a distinct appeal on her audience. The Independent of the same city, said: "Miss Merrill's lyric soprano voice was much appreciated by the large audience of hotel guests, and their friends who attended the affair. The audience manifested its approval of the warm, rich voice of the singer by urgent requests for encores." The Havana Post spoke of her as "a gifted and charming concert singer, whose large and enthusiastic audience in the Plaza Hotel ballroom quite fell in love with her. The songs in which the brilliant young singer was heard to good advantage, were Ay Ay Ay, and A la Luz de La Luna, and for encores she sang American songs. In addition to her beautiful voice Miss Merrill presents a charming stage picture and sings with vivacity and animation." The Havana Post of February 21, spoke of her song recital at the Conservatorio Nacional "before a distinguished and representative group of musicians, who paid high tribute to the charming singer. Mr. de Fuentes, the celebrated composer, was in the enthusiastic audience, and expressed great admiration for her interpretation of his songs, Tu Habanera and Mirame Asi; these were sung with an expression and animation seldom heard. Clavelitos was another number in which the charming singer scored a great success; she sang in Spanish, and gave a marvellous impersonation of the fas-



Photo by Foley

LAURIE MERRILL

cinating flower girl." She was honor guest at a dinner-dance at the Jockey Club, and a tea dance at the Country Club.

Testifying to her success in all her appearances on this tour, she has been asked to come again in every instance, and a return visit is planned for January of next year. R.

**Mme. Tas to Fill Engagements Abroad**

Immediately following her violin recital at Columbia University on March 13, Mme. Helen Teschner Tas will sail for Europe to fill engagements in Holland, France, and other countries of the Continent. Her playing in Amsterdam with the Concertgebouw Orchestra and in Paris with the Colonne Symphony last spring brought immediate re-engagements for the spring of 1924, which she will fill before accepting others in this country.

Following the completion of her European tour, Mme. Tas will return to America to fill engagements in the East and South during late April and May. She will spend the entire season of 1924-25 in America, making a trans-continental tour which will include return engagements in California, and her first visit to the Pacific Northwest.

**Engagements for Amy Ellerman**

February 20, Amy Ellerman sang for the Pelham Manor Woman's Club. She was heard in the Mon Coeur Souvere a'ta voix aria from Samson and Delilah, a group of songs,

and A. Goring Thomas' Time's Garden, with cello and piano. February 22 the contralto appeared at the Festival Concert under the direction of Dr. William C. Carl at Christ Evangelical Lutheran Church, New York. Among Miss Ellerman's selections on this occasion was a duet with Edgar Schofield, the well known bass-baritone. February 24 found the singer giving a program at a twilight musicale for the Essex County Country Club, of Orange, N. J. In addition to singing solos, Miss Ellerman was heard in Lisa Lehmann's In a Persian Garden.

**Glee Clubs Unite**

The concert by twelve of the leading male glee clubs of New York and the Metropolitan district at Carnegie Hall, with 600 men singing, is the overture to a conference of glee clubs of all the Northeastern States to be held on that day and the following day to form an association of glee clubs. No commercial profit for anyone is sought in the concert or the association, the object of which is to extend and increase the benefit and enjoyment that comes from glee club work to those who sing and those who listen.

The leaders who will take part in this concert are: Mark Andrews, Marshall Bartholomew, Ralph L. Baldwin, George H. Gartlan, Ralph L. Grosvenor, Bruno Huhn, F. Kasschea, H. T. Rodman, Theodore Van York, Arthur D. Woodruff, and E. J. A. Reiner. The twelve glee clubs are: Banks Glee Club of New York, Friendly Sons Glee Club of New York, The Glee Club of Nutley, Mendelssohn Glee Club of New York, Men's Glee Club of Mt. Vernon, Montclair Glee Club, Orpheus Glee Club of Flushing, Orpheus Glee Club of Newark, Singers Club of New York, Summit Glee Club, University Glee Club of New York and University Glee Club of Brooklyn. The combined chorus of these clubs will number 600 men.

Ultimately it is hoped to make the association—call it, if you will, Associated Glee Clubs of America—national in scope and influence. The objects of the association as suggested, are briefly as follows:

(1)—To promote throughout the country an increased interest in male chorus work.

(2)—To increase the number of glee clubs in all states and towns. In New York, for example, with its six million population there are about a dozen singing clubs. There should be ten times that number.

(3)—To provide an ever increasing supply of raw material for such clubs, new and old, by a campaign for the establishment of music-reading courses in all public schools. Two years of school training—and a boy will read music as he does English. Why teach him to sing unless he is helped to a means for the use of the ability thus acquired?

(4)—To establish between the member-clubs a relationship of common interest and, to a degree, a common repertory. Each member-club will, as now, be entirely independent in all its affairs and will rehearse each year as a part of its work a specified group of, say, ten musical numbers selected by a central committee.

(5)—To furnish and conduct a triennial Singing Meet in the central city of each group (New York for the Eastern group). In the great public concerts of the Meet all member-clubs will assist in the rendition, by mass chorus, of the association's common repertory.

**Helen Möller Opens New Studio**

Helen Möller has opened a new studio for the Greek Dance, at 37 West 57th Street.

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## SOKOLOFF SCORES ANOTHER LONDON SUCCESS AS GUEST CONDUCTOR OF THE LONDON SYMPHONY ORCHESTRA

British Press Unanimous in Its Praise of His Masterly Interpretations—Sokoloff Delighted with His Reception, and Finds Only Words of Praise for London Methods—Credits America with His Training and Experience

On February 2, after the New York concert of the Cleveland Orchestra, Nikolai Sokoloff sailed for London for an appearance as guest conductor with the London Symphony Orchestra. The concert which he conducted took place at Queens Hall on the evening of February 13, the program being the Tragic Overture (Brahms), Romeo and Juliet (Tchaikowsky) and Wotan's Farewell from Die Walküre (Wagner), Robert Radford singing the solo part, and Beethoven's seventh symphony. Mr. Sokoloff was accorded a great ovation and the entire press of London heralded him a great conductor.

Only a few words may be quoted from these notices at the present time, but these suffice to indicate the character of all of them. Ernest Newman, in the Sunday Times, said of the Brahms that it was "a performance that was a masterpiece of austerity and intellectual power." Further on he said that "Mr. Sokoloff's decisiveness of line and combined weight and swiftness of stroke were shown again in the 'combat' section of Tchaikowsky's Romeo and Juliet, where the broken abrupt phrases had an extraordinary bite, while the love music showed that he (Sokoloff) can paint as well in the most delicate water colors as in oils." The Morning Post has a word to say about Sokoloff's Americanism: "As befits a musician bred in the bracing atmosphere of the United States, he brings a stimulating freshness and enthusiasm to bear on the interpretation of well-known works. It is clear that he feels them profoundly himself, and however familiar the thing is he is conducting, he is yet completely under its spell." Interesting, too, is the comparison of present British methods and what Sokoloff brought with him: "The power and passion of the orchestral playing (in Wotan's Farewell) made us realize, with something of a shock, how very far from the real thing is the kind of orchestral tune and orchestral style we now get in Wagnerian operas in this country."

No less interesting is the comment on Sokoloff's Beethoven. But a word of explanation is necessary, and this comes from Sokoloff himself. He tells us that the people of London know and love their Beethoven. It has grown up with them as a tradition, and they are offended by what we call "interpretation," what they call "point-making." And it was particularly the fact that Sokoloff did not indulge in "point-making" that they liked his Beethoven. This was especially mentioned by the critics, and it was demonstrated in no uncertain manner by the ovation Sokoloff received from the entire audience after the concert. "We have an idea," says Sokoloff, "that British audiences are cold, but there was nothing cold about the audience I played to. When grown men stand up and shout, you certainly will not call them cold or unemotional, or that they do not give vent to their feelings! It was one of the most thrilling experiences I ever had in my life."

"I like the way they give their classics over there too. In the first place, the concert starts promptly at eight—not a quarter past, or five minutes past, but on the minute. And at that hour everybody is seated. There is a sense of placidity, restfulness, repose that is very stimulating. You feel that the people have come for their pleasure and are willing to spare the time for it. And the symphony is given with no pause between the movements. It is a wonderful impression for the conductor—just a moment's pause and then the natural continuation into the next movement, the meaning and intention of which seems so much more clear when it is heard not as an isolated work but as a part of the whole."

"And then, after the concert is over, the people come in to see you. They have a friendly chat, quite as if between old friends, though of course they are all strangers, and it makes you feel that music has brought you together. Newman called in and invited me to visit him, which I did, and had a splendid talk. He is intensely interesting. He is not old, or at least does not seem old, but his hair is perfectly white and makes him look rather attractive, unusual. He is wide awake about everything musical and keeps in touch with all that is going on."

"This is my third visit to England to conduct the London Symphony Orchestra. The first time was two years ago at the Eisteddfod in Wales, and then last Spring I conducted concerts in May and June. They asked me at that time if I could not come over to conduct in the winter, and this trip is the result. Of course, quite apart from the honor and the pleasure, it is a good thing to get away for a little while. Giving out constantly all that I've got to give I feel the need of a change of scene to keep from getting into a rut."

"But I'm glad to be back, and can hardly wait to get before my own men. It was curious in London how

puzzled they seemed as to what they should call me, Russian or American. I feel American, having been here ever since I was twelve years old. And of course you know I got all of my orchestra training and experience here. I have developed entirely under American influence and whatever Russian national traits I may have had must have been moulded by life in this country. Certainly I would not trade it for any other."

Which is quite as it should be, and America should be proud of having developed a musician like Sokoloff. P.

### Mme. Bailey-Apfelbeck's Success in the Northwest

Mme. Bailey-Apfelbeck, international pianist of reputation, who makes Minneapolis her home, has been concertizing in the Northwest with triumphant success, critics calling her "The Woman Paderewski." Mme. Bailey-Apfelbeck gained most of her skill in the Leschetizky studio, and is now extending her remarkable European successes in America.



MME. BAILEY APFELBECK

Mme. Bailey-Apfelbeck fascinates her audiences wherever she appears. Her urge and sweep of dynamic effects and her versatile intelligence carry her audiences to enthusiasm. Not only through her interpretation, but also through her marvelous memory does she arouse enthusiasm; she played twelve piano concertos by memory last season, and Dr. James Davis, of the Minneapolis Tribune, puts her in the front rank of contemporary woman pianists.

Her pupils honor her, and in turn the artist gives her especial interest to all who place themselves in her care. Mme. Bailey-Apfelbeck shines with her extraordinary talent and varied abilities.

Mme. Bailey-Apfelbeck's reputation draws pupils, mostly professionals, from the surrounding States. Pupils from all parts of the world (many from the United States) came to her during her stay in Vienna. Many of these are now leading pianists and teachers of reputation in the various musical institutes of the United States. Dr. Nilsson (Minneapolis Journal) stated that it is unnecessary to go abroad to study, since Mme. Bailey-Apfelbeck settled in Minneapolis, which city congratulates itself in possessing so authoritative a pianist and teacher. Her pupils have been presented in many recitals with great success. Sara Grossman has played in New York on different occasions, and although only sixteen years old, she had such success that she will be presented next season in Aeolian Hall, to be followed by a concert tour. Another pupil is Catherine Overstreet, who travels fourteen hours every week from North Dakota to Minneapolis to take lessons from Mme. Bailey-Apfelbeck; only eight years old, she has achieved wonderful results. Delphi Lindstrom and Helen Grotte have achieved success in different towns of the Northwest. Mme. Bailey-Apfelbeck will be a guest teacher for a summer master course in a Minneapolis school. Students and teachers from surrounding States are enlisting for this class.

The Twin Cities hope this splendid artist will remain in Minneapolis, although she has received offers from different Eastern musical institutions. W. M.

### Jeanne Gordon's First Venus

It is no light thing to be, so to say, pitchforked into a role as important as that of Venus in Tannhauser without stage or orchestra rehearsals. That, however, was what happened to Jeanne Gordon, of the Metropolitan Opera, a short time ago, when Karin Branzell, the Swedish contralto, who was cast for the part, was suddenly taken ill. Miss Gordon, of course, had learned the part some time ago, but had never been called on to sing it. That she

acquitted herself extraordinarily well is evidenced from the complete unanimity of the critics in their notices of her appearance. An eye witness from this paper's staff can testify, too, that neither as regards the music nor acting of the part did she show the slightest hesitancy, carrying her great scene through with notable surety and success. Some of the press notices follow:

Miss Gordon's youth and grace made her rôle an easy conquest, and she was musically competent. The audience, while it gave no interrupting ovations, showed its cordiality in prolonged curtain calls. —Times, February 13.

Jeanne Gordon assumed the part of Venus for the first time and played it creditably. She was in good voice and looked the part to a most satisfactory degree. —Tribune, February 13.

Karin Branzell, the new Swedish contralto, had been cast for Venus, but she has joined the numerous song-bird invalids. This necessitated a hurried preparation of Jeanne Gordon, who had never before sung the rôle. At any rate, she had not portrayed Venus at the Metropolitan until last evening. She is sufficiently beautiful and adequate vocally. —American, February 13.

Last night the rôle was quite unexpectedly handed to Mme. Gordon. Mme. Gordon presented an appearance of much elegance and sang well. She led us to believe that sculptors and painters who have fancies been depicting the goddess as one of superior attractiveness were not altogether wrong. —Evening Post, February 13.

Jeanne Gordon added to the performance a vivid and magnetic Venus—a bit Jeanne fille at moments but none the less seductive for this detail. —Morning World, February 13.

Madame Gordon was a very handsome Venus. —Herald, February 13.

### Florence Trumbull in Boston

A most enthusiastic audience greeted Florence Trumbull at her recent recital in Boston, Steinert Hall, February 12. This was the pianist's second appearance within the year (her first recital took place in April) and the impression she made then was but deepened this time.

Stuart Mason, the critic of the Christian Science Monitor, whose opinion is eagerly awaited by all artists, found Miss Trumbull's performance most "refreshing." He goes on to say: "Florence Trumbull played Beethoven's sonata, Opus 27, No. 1, and a long list of shorter pieces. . . . Miss Trumbull is a player of considerable technical attainments. She has a pleasing tone. In the music of Beethoven she was effective, playing with unaffected feeling this freely flowing music in which the master endeavored to break away from the stereotyped sonata form. So, too, did she play Schubert's almost forgotten impromptu in C minor, and various transcriptions of his songs. Such playing is refreshing in concert rooms where artificiality seems to be the order of the day. After all Beethoven is always interesting, if only he be allowed to be himself. It is his would-be interpreters and expounders who are most often at fault. Fortunately Miss Trumbull is not of that number. She is content to allow the music which she plays to carry its own message without attempting to disclose hidden meanings where all is clear if only it be given free expression."

Other critics were equally appreciative of the sincerity of her art. Other bookings are now being made for Miss Trumbull in the East, and practically the entire month of March is filled with concert engagements in the West and two club appearances in Chicago.

### Levitzi Delights Missoula

On February 11, Mischa Levitzi appeared in recital in Missoula, Mont. The date was booked at a week's notice, the local management taking advantage of his being en route to Seattle. In spite of the short notice the concert attracted a capacity audience and the success elicited the following editorial notice from the Missoulian: "Good music is a moral and ethical asset to any community. It raises the standard of culture and goes far toward making life more attractive in a community like Missoula, so remote from the large cities as to make a journey to a great concert prohibitive. All praise, therefore, to the little group of music lovers in Missoula that work tirelessly and enthusiastically to cultivate a love of music with the rank and file of our people. The concert of Levitzi was a big artistic and financial success. Everybody was delighted. Good music affords mental recreation, inspiration and longing for the higher things of life. Creation of popular desire for good music is a long, slow process. Excellent progress in this direction is being made in Missoula, thanks to the efforts of our music lovers."

### Althouse to Sing Stabat Mater

Paul Althouse will sing Rossini's Stabat Mater for St. Madeline's Church, of Ridley Park, Pa., March 30. Directly after this engagement the popular tenor will go to Springfield, Ohio, where he is to give a joint recital with Arthur Middleton, which artistic combination has been very popular this season, the singers having filled many joint engagements since their recital together at Carnegie Hall, New York, October 24.

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# RAFAELO DIAZ



SKETCH FOR SETTING OF THE WHITE BIRD, one-act opera by Ernest Carter, which is to be produced at the Studebaker Theater, Chicago, today, March 6. The sketch was painted by Charles C. Curran.



MARIE TIFFANY,

who, following an engagement in Toronto with the Mendelssohn Choir and the Philadelphia Orchestra, left for the Pacific Coast. She was scheduled to sing in Los Angeles on February 29. Other engagements on the Coast include appearances in Pasadena and San Francisco.



CLARENCE ADLER

in the living room of his cottage at Lake Placid, N. Y. Mr. Adler will conduct summer master classes in piano playing at Ka-ren-ni-ô-ke ("The Heart of the Adirondacks"), Lake Placid, from June 15 to September 15. This will be a splendid opportunity for pianists to combine study with recreation. There will be living accommodations for a limited number of students and the environment is unexcelled.



EDWIN FRANKO GOLDMAN, recently photographed while enjoying his annual vacation at Palm Beach, Fla., surrounded by friends. The group in the picture at the left includes Hon.

John F. Hyman, Mr. and Mrs. John F. Sinnott, Hon. and Mrs. Grover Whalen, Hon. Joseph J. O'Brien, Leo L. Doblin and Edwin Franko Goldman. The picture at the right shows Mr. Goldman with his friend and host, Leo L. Doblin.



ESTHER DALE,

The annual New York recital of Esther Dale, soprano, who has won the best of criticisms from the New York press due to her delightful singing and artistic interpretations, will take place at Town Hall, Wednesday evening, March 12, when a program of interest and variety will be presented. (Backrach photo)

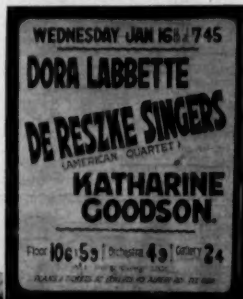


IN MIAMI, FLA.

A. Russ Patterson, the New York vocal teacher, who has been spending a month's vacation in Florida, snapped in front of the Nautilus Spanish sea garden, where dances are held every other afternoon and evening. Mr. Patterson says it is a beautiful sight with the various colored canopies, lights and gorgeous gowns. "This is surely a fairyland," he writes, "and all one needs is plenty of money."

Four young American singers, who have studied with the great master, Jean De Reszke and his associate, Oscar Seagle, have been winning notable success in London and the English provinces. They are, as shown from left to right, standing before a touring car, Hardesty Johnson, Floyd Townsley, Sigurd Nelson and Erwyn Mutch. This quartet was

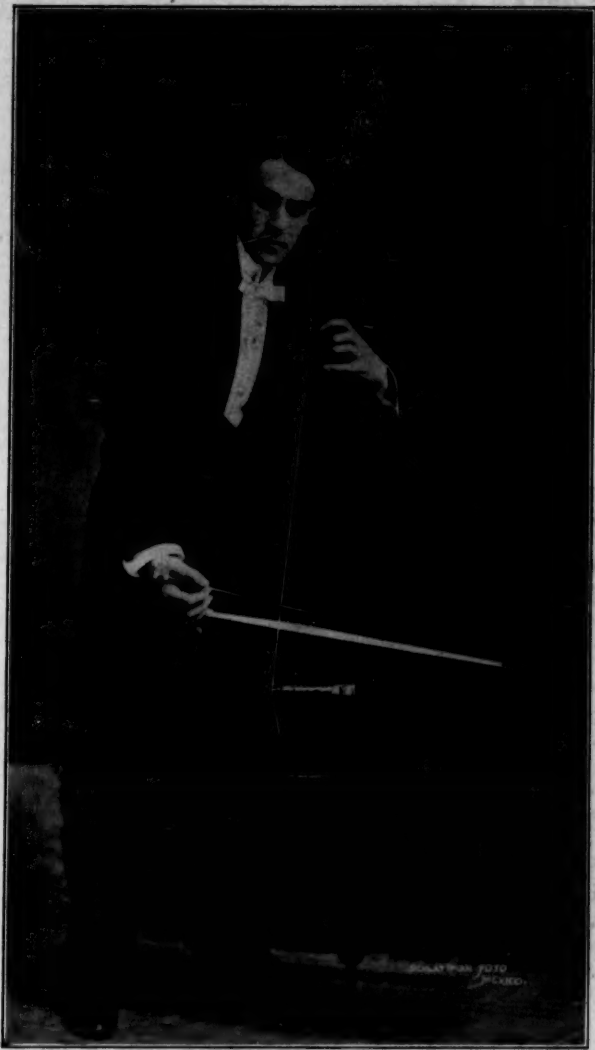
#### DE RESZKE SINGERS TOURING ENGLAND.



formed over a year ago at Nice, where all the members were working in the De Reszke-Seagle School, and it has not yet visited its native country. Charles L. Wagner will bring them over next season and they will make a tour with some well known harpist for assisting artist. The billboard shows the announcement of their appearance at Birmingham,







**FABIEN SEVITZKI,**

who recently arrived from Europe, will give a concert March 12 in the New Century Drawing Room, Philadelphia. This artist graduated from the Petrograd Conservatory of Music in 1910, and was the first to be awarded the Medal of Distinction for the bass-viol; shortly after he was the soloist of the Moscow Imperial Theater. Mention has been made that Mexican critics have called him "The Casals of the Bass-Viol." The program of March 12 will contain classic and modern compositions, and Maria Darmant, soprano, will assist. Fabien Sevitzki is the nephew of the famous Serge Koussevitzki, who is to conduct the Boston Symphony Orchestra next season.

**DORSEY WHITTINGTON,**  
the talented young American pianist, who will be heard in his annual recital at Aeolian Hall, Friday evening, March 14. His interesting program contains the Beethoven "Appassionata" sonata, a Chopin group, and compositions by Scarlatti, Schubert, Schubert-Liszt, Pich-Mangiagalli, Grieg and de Schlozer.



**GEORGETTE LEBLANC**

in a futuristic snapshot taken by the famous modern painter Fernand Léger. Mme. Leblanc appears in New York for the first time this season at the Booth Theater, on Sunday evening, March 16, assisted by Vladimir Dubinsky, cellist.



**ANNE ROSELLE,**

who is featuring Mana-Zucca's Cry of the Woman at her Aeolian Hall recital on March 25. (Photo © G. Maillard Kesslere)



**MARIE SUNDELIUS,**

soprano, who will give her first New York recital at Carnegie Hall on Sunday evening, March 16. (Photo by Lila Terry, Newton, Mass.)



**FLORA ADLER,**

the young harpist, who recently gave a very successful recital at Aeolian Hall, following which she won excellent criticisms from the press, and as a result has received several engagements. The first took place on Sunday, March 2, at the Hotel Astor where she appeared as soloist at a concert presented by the Unique Book and Handicraft Salon, and on March 17, she will play in the grand ballroom of the Hotel Plaza for the Marquette Club. (Apeda photo)



**FREDERICK GUNSTER,**

tenor, as he appears when singing Negro spirituals and melodies. This special costume feature has been so popular this season that he has many requests to include it on his programs next year.



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### Israel Vichnin Praised by Stokowski

Israel Vichnin, pupil of Adele Margulies for some years, whose recital in Steinway Hall, New York, a year ago brought him prominently before a metropolitan audience, is making fine strides in his career. His playing at a Philadelphia Foyer concert brought such remarks as "the whole performance speaks well for the manner in which this promising youth has been trained . . . astounding emotional variety, all well controlled and in excellent taste" (Philadelphia Evening Ledger); also (from the Philadelphia Evening Bulletin) "fire and spirit in abundance . . . the playing of one who challenges the world to keep him from its summits." The Philadelphia Record said: "He has great talent . . . does things in an artistic way. Undoubtedly a fine career before him." Finally, said the Philadelphia Public Ledger, in part: "He displayed fine feeling and a technique that gives rare promise of even better things to come." Small wonder is it that he "does things with excellent taste," or that he has an artistic way, for he has the eminent example of his teacher. Dr. Leopold Stokowski, after hearing Israel Vichnin play, wrote: "I was greatly impressed by him. The extraordinary part about him is that he not only has talent but has also matured that talent so early in his life. I am looking forward to the time when he will play with my orchestra, as I know it will give me great musical satisfaction."

A leader among metropolitan pianists, playing the big concertos in the big halls with the big orchestras, Adele



Kubey-Rembrandt photo

ISRAEL VICHNIN

Margulies later established the trio, piano, violin and cello, bearing her name, and is one of the admired musical personalities of America. With this beautiful Margulies pianism as a pattern, young Vichnin is developing into a splendid pianist, and one who will well repay watching.

### Washington Heights Musical Club Active

Surely there is no musical club in New York any more active than the Washington Heights Musical Club. Almost every week something is taking place at the club rooms or at the Plaza or Aeolian Hall. They call them Closed or Open Meetings, or intimate recitals, but whatever they may be called they consist invariably of musical programs, given sometimes by amateurs, sometimes by professionals, sometimes by children.

One of the latest was a piano recital by Elliott Griffiths, pianist and composer. He played works by Bach-Liszt, Tchaikowsky, Albeniz, Ravel, Scott, Debussy and Chopin, and a note at the end of the program said "Mr. Griffiths will be glad to play any of his own compositions by request." Very modest and quite unique. A good idea. It called forth numerous requests and he played half a dozen of his own works—several etudes, To a Daffodil, Toy Waltz. He is a gifted composer and a first rate executant, and his recital was greatly enjoyed.

An Open Meeting is announced for March 20 at Aeolian Hall, at which the following artists will appear: Frank Stewart Adams, Ruth Barrett, Lillian Carpenter, Ethel Grow, Ruth Kemper, Charles Haubiel and Robert Lowrey. K.

### Maier and Pattison Score with Sowerby Ballad

Following their successful introduction of the Sowerby Ballad at the Minneapolis Orchestra concerts last month, Guy Maier and Lee Pattison played it again on February 15 and 16 with the Chicago Orchestra under Stock. The work made a very deep impression.

According to the Chicago Evening Post: "Sowerby's ballad for two pianos and orchestra received its first performance in Chicago on this occasion, and so far as I am concerned scored a palpable hit squarely in the center of the target." Edward Moore in the Tribune records: "Out of considerable cargo of two and three-piano music of the oldest and newest composers, each item a first performance on the Chicago Symphony Orchestra programs, two facts swung into plain view at Orchestra Hall yesterday afternoon. One is that Leo Sowerby belongs in the front row of modern composers. The other is that Guy Maier and Lee Pattison, in conjunction with Frederick Stock and the orchestra, make an ideal combination to show where he is." The Sowerby ballad will receive a New York hearing on

April 7, when Maier and Pattison will play it with the Rochester Philharmonic at Carnegie Hall under the baton of Albert Coates.

### The Puppet Opera Attracting Wide Attention

According to reports from the Daniel Mayer office, the Puppet Opera is attracting attention all over the country. There is a demand for just this kind of entertainment, and appearances have already been arranged for in Washing-



ONE OF THE LATEST VARIETY NUMBERS OF THE TEATRO DEI PICCOLI

ton, Baltimore, Morgantown, Cumberland, Springfield (Ill.), and according to present indications, the tour will extend over the entire East, Middle West and South. In the meantime, reports from Rome, Italy, indicate the continued vogue of this supreme achievement in marionette shows in its home city. Dr. Podrecca, the guiding spirit of the production, writes to the Daniel Mayer office: "We are keenly looking forward to our American tour. We are constantly perfecting the art of the Teatro dei Piccoli and are increasing our repertory."

### Prominent Teachers Endorse The Cry of the Woman

Many prominent teachers are introducing Mana-Zucca's new song, The Cry of the Woman, in their studios. They are most enthusiastic about its teaching qualities, as well as its grateful appeal.

Joseph Regneas writes: "I think your song, The Cry of the Woman, a most effective composition, and am sure it is destined for a big, popular success."

Richard Hageman writes: "Congratulations on your new song, The Cry of the Woman. I shall certainly boost it and suggest it to my artist-pupils."

Chevalier Alfredo Martino writes: "Your song, The Cry of the Woman, is sweet, melodious, penetrating, great in its simplicity. All my pupils shall sing it."

Madam Snyder writes: "Your song, The Cry of the Woman, is truly beautiful. I will surely use it in my studio."

Cesare Sturani writes: "Your new song, The Cry of the Woman, has impressed me as one of the most interesting songs you ever wrote. I like its intensity and its simplicity. I think it is a great song."

William Zerfi writes: "I find your new song, The Cry of the Woman, musically very effective and feel sure it will continue to win added success wherever it is sung."

Mauro-Cottone writes: "Your song The Cry of the Woman, is in my estimation a masterpiece. The song is inspired and inspiring."

Madam Lena Coen writes: "Your beautiful song, The Cry of the Woman, is one of the best songs written lately, and many of my artist-pupils are putting it on their programs."

### Farrar Sings Terry's The Answer

Geraldine Farrar sang Robert H. Terry's popular song, The Answer, at her recent Town Hall (New York) recital, giving it as an encore. Anna Case has been singing it in her Antipodean tour, and Jeritza sings it frequently. Small wonder it is, for this song is altogether spontaneous and delightful, and is sure to prove an effective number at concerts and recitals.

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## ACROSS THE COUNTRY

Asheville, N. C. (See letter on another page.)

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio, February 21—The John Carroll Symphony Orchestra gave a concert in Masonic Hall on the evening of February 14. These young members of the Carroll University combined their efforts in an interesting program including works of Liszt, Weber and Bizet. Gilbert Gahan was the piano soloist. U. O. L.

Cleveland, Ohio. (See letter on another page.)

Fort Wayne, Ind., February 21—This month opened with a recital by Mischa Elman, the second of the special musical offerings provided the Fort Wayne public by the Majestic Theater management. Elman was greeted by a full house and the enthusiasm which always follows his playing. The program (containing several numbers not before heard here in recital) was composed of works by Handel, Lalo, Mozart-Friedberg, Beethoven-Elman, Chopin-Wilhelmj, Paganini-Vogrich and others.

On February 5 came Yolanda Méro, hitherto a stranger to most of the musicians of this city, but henceforth to be watched for in future seasons. Her first selection, a Bach concerto for the organ, was delightful. The Beethoven sonata, opus 109, was played with feeling and the five numbers of the Chopin group were exquisite. Many recalls at last won an encore, the D flat waltz. The Liszt numbers included the Harmonies du Soir and a Rhapsodie.

On February 6 the first recital of Warren Hackett Galbraith, the new choirmaster of Trinity Episcopal Church, delighted a large audience. Mr. Galbraith was assisted by Dorothy Beach Rocca, contralto, late of New York. The program included works of von Flotow, Mendelssohn-Bartholdy, Bach, Handel, Lemaigre, Galliaerts, and Smart. Mrs. Rocca sang Oh, Divine Redeemer, Gounod, and In Thee, O God, Do I Put My Trust, Max Spicker.

The Fort Wayne Musical Club, a student organization, gave its last open recital at the Little Theater the afternoon of February 10, with a well-arranged program creditably rendered. Those who took part were Dorothy Bolt, Flora Peters, Dorothy Pierce, Cecil Link, Vera Ewig, Luella Schwenn, Almo Scherer, Mrs. Franklin Bottorf and Mr. and Mrs. Floyd Sarman. Pauline Schust and Gertrude Schick, two local piano teachers, are dominant spirits in the club.

Helen Good Morris presented her twenty-seven young piano pupils in a class recital the afternoon of February 13 in the lecture room of the South Wayne Baptist Church. The little people exhibited evidence of careful teaching in touch, position, tone production and memorizing, as well as enjoyment in performance.

Mr. and Mrs. Emil Taslinger gave a short recital the afternoon of February 17, preceding the talk of Russia by Dorothy Detzer. The program included solo and duet numbers in two groups, Indian and Negro spirituals, which added to the popularity rapidly attained by these singers, lately from Chicago musical circles. Their duo work was especially enjoyed; also their sympathetic accompanying of each other's singing.

On February 20, at the Hebrew Temple, a piano and organ recital was given by Rienzi Thomas, assisted by Ethel Piatt Makemson, both of Bellefontaine, Ohio. Mr. Thomas was formerly organist for several years at the Temple, also at the First Baptist and First Presbyterian Churches of this city. He played with all his old virtuosity and charmed an audience composed largely of old friends and admirers. I. H. T.

Greensboro, N. C., February 29—On the evening of February 25, at Greensboro College main building, a Chopin program was presented by Dixie Reaves, Agnes Edwards, Mary Jo Dixon, Mabel Parker, Annice Worsham, Ollie Mae Fentress, Blanche Burrus and Grace Johnson, pianists. The orchestral parts were played on the organ by Pearl Seiler. O. G.

Johnstown, Pa., February 19—On February 2, in Library Hall, a reception and recital was held in honor of Adolph M. Foerster, well known Pittsburgh composer, who spent two days in this city before returning home. The event, in celebration of his seventieth birthday, was one of great interest, gathering many Johnstown musicians and foremost citizens to wish him well. The program rendered contained many of the finest of Mr. Foerster's compositions. M. U. S.

Lima, Ohio, February 26—A cash prize of \$50 is offered for an official song by an Ohioan for Ohio, to be used at future Ohio meetings of federated clubs in Ohio or at the biennial announced for Los Angeles. Mrs. John W. Roby, 1505 Wendell avenue, is chairman of this division and all entries must be mailed to her before April 1, 1924. The judges will number five, chosen from the music division of the federation, assisted by Mrs. Marx Obendorfer, chairman of the music division of the General Federation of Women's Clubs. The best three manuscripts will be sung at the Ohio convention to be held in Toledo May 19, and their appeal to members there assembled will constitute a factor in the final selection.

The Lima singers, who brought home from the Van Wert, O., Washington birthday celebration an Eisteddfod sponsored by the Civic Association of that city, presented twelve of the fourteen events heard there on February 22, to an audience that packed the Congregational Church on February

24. Particularly enjoyable were the numbers in which Dorothea Richards Davison, Bertha Falk Callahan, Helen Bowers Brady and Vera Rousculp appeared. The mixed chorus of sixty and the Elks male chorus also came in for its share of applause.

Irene Harruff Klinger has been selected by Mrs. John W. Roby, chairman of the music division, Ohio Federation of Women's Clubs, to interpret the three best offerings in the prize contest to be a feature of the state convention at Toledo in May. H. E. H.

Montclair, N. J., February 26—Union Congregational Church of Upper Montclair resumed monthly musical vespers services on February 10 at 4 o'clock. The choir, under the direction of Belle Cole of New York, presented the following numbers: motet, Evening Hymn, by Reinecke; anthem (contralto solo and men's chorus) Come Unto Me, Hawley; motet, Hear My Prayer, Mendelssohn; offertory duet, I Will Lift Up Mine Eyes, by Peter Cornelius.

Appreciation of this type of service was shown by the large congregation which attended.

The recently organized Music Student's Club of Montclair held its second meeting at the studio of Charles Roy Castner, the club leader, on February 9. Study was devoted to the string choir and was carried on through reading about the instruments, seeing pictures of them, and hearing brief selections of each one. The young daughter of Mr. and Mrs. Charles F. Aue gave several violoncello selections in a manner approaching that of a mature artist. Several selections for music appreciation and memory work, together with musical games, completed the afternoon work.

The Claremont Male Quartet—first tenor, William J. Shears; second tenor, Fred E. Baldwin; baritone, Dr. Howard T. Applegate; basso, J. Leon Heddon with Julius C. Zingg as accompanist and coach appeared at the Lincoln Night of the Ohio Society of New York on the evening of February 11. George Billings, impersonator of Abraham Lincoln, had the support of this splendid group of men in songs of the Civil War period as well as many of the old home songs.

Selections from Gaul's Holy City were given by a chorus of thirty voices under the direction of William H. Gage, organist and director of the First Methodist Church of Montclair, on February 10. The soloists included Archer M. Ramsdell, baritone, who recently located here; Marie Nicholson, soprano soloist of All Soul's Universalist Church of Brooklyn, and Emma Gilbert, contralto soloist of Calvary M. E. Church, New York. The auditorium was filled with music lovers, showing their appreciation of the work Mr. Gage is doing here.

The choir of the Methodist Church of Caldwell, under the leadership of Mrs. Geissler, gave selections from the Elijah on February 17. The soloists were Mrs. Wm. Vogel, soprano; Mrs. Fred Geissler, soprano, and Mrs. Crosby, contralto. Frank Dumont of Montclair was at the organ in the absence of Mr. Castner. C. R. C.

Provincetown, R. I., February 25—Sigrid Onegin made her second appearance here this season on the afternoon of February 3 when she appeared at the Albee Theater for the Providence Music League, a philanthropic organization which makes it possible for people to enjoy fine artists for fourteen cents per concert.

Marie Sundelius made Providence another visit, this time at Memorial Hall under the auspices of the Rhode Island Federation Music Club. Mme. Sundelius is a favorite here and her program was most pleasing. She responded with many encores and was warmly applauded.

The Rhode Island Trio was heard in its second concert in the Churchill House on the evening of February 20. De-

spite the rain many braved the elements to attend. The feature number of the program was Volkmar Andrea's Trio, opus 14.

Hans Pick of the Rhode Island Trio gave a cello recital at Memorial Hall recently. He made a fine impression and was assisted by Alexander Rihn of the Rhode Island Trio as accompanist.

The following pupils of Lillian Peckham Boyle gave a piano recital at the studio in the Jackson building: Arise Najarian, Grace McGough, Margaret Hanley, Jean Ramadell, Catherine Zarli, Sarah Casparian, Mildred Williamson, Louise Gladding, Marie L. Sweet, Sarah Najarian, Ruth Gardner, Agnes Sharrocks and Elizabeth Hansen.

The last Chopin Club morning musicale took place at the Biltmore Hotel on February 14, when the Waterman Trio—Rita Breault, Mrs. Frederick Roberts, Christine Gladhill, Ada Holding Miller and Ruth Tripp—took part in the program.

Music of the northern countries by Russian, Norwegian and Swedish composers featured the program of the Chamade Club in Froebel Hall last week. Those taking part were Mrs. Clarence Ruoff, Julie Baker Tracy, Mrs. Clarence R. Martin, Ruth Moulton, Dorothy Joslin, Gladys Carpenter, Ruth Tripp and Margaret O'Brien.

Pupils of the Hans Schneider Piano School have given several programs recently.

Mildred Bidwell, a pupil of Frank E. Streeter, has been doing accompaniment work with signal success this season for Willard Annison, Alice Ward-Horton and Mr. and Mrs. Listero.

The services of the Mathewson St. Methodist Church are broadcasted Sunday evenings, the musical program being in charge of Frank E. Streeter, organist of the church. The quartet is composed of Ruth B. Ludgate, soprano; Marguerite B. Eastwood, contralto; William Gibson, tenor; and Earl M. Pearce, bass. At a recent evening service, Mary Brooks, violinist, and Alice G. Tully, assistant organist and pianist, participated in the program. A. H. W.

Raleigh, N. C., February 25—On February 4 Josef Rosenblatt gave a recital in the city auditorium. The program consisted mostly of Hebrew folk-songs. Mr. Rosenblatt was ably assisted by Abracha Konevsky, violinist, and Abraham Ellstein, pianist.

An enjoyable event was the recital given by Mabel Gar-

(Continued on page 54)

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## JANE COWL DELIGHTS NEW YORKERS IN SHAKESPEARE AND MAETERLINCK ROLES

Jane Cowl, who is almost as excellent a music student as she is an actress and who finds her joy in her leisure moments in the hearing or the study of great musicians and composers, has expressed her love for music in those exquisite productions of Shakespeare's *Romeo and Juliet* and Antony and Cleopatra and Maeterlinck's *Pelleas and Melisande*, in which she has been delighting the New York public this season. Deems Taylor, the composer-critic of

later adds its gayety to the revels of the ballroom. Throughout, the Shakespearean atmosphere has been retained in the melodies, while the modern hearer may still benefit by the harmonizing that belongs to today.

Mr. Peters planned the lighting and costume effects and Frank Reicher the dramatic action so well that they bring a musical as well as a dramatic thought. For instance, brilliant violets and gay greens riot around Mercutio as his



AS CLEOPATRA  
 in *Antony and Cleopatra*.



Photo by White Studio  
 AS JULIET  
 in *Romeo and Juliet* just before the potion scene.



Photo by Nicholas Muray  
 AS MELISANDE  
 in Maeterlinck's *Pelleas and Melisande*.

the New York Morning World, who selected and adapted the incidental music of *Pelleas*, (orchestrated by Alfred Dalby) and Rollo Peters, who adds to his acting the function of artist and designer of costumes and scenery, have combined with Miss Cowl to make an ensemble such as delights the soul of the lover of beauty in the dramatic and musical world. Truly great arts are sisters; they bear a marked family likeness.

Very lovely is the music selected and orchestrated by Alfred Dalby for Antony and Cleopatra. He has drawn his arrangements from a number of familiar Oriental themes. One hears strains of Rimsky-Korsakoff's Eastern Romance, and generous measures from Moussorgsky's Oriental Chant and his well known Oriental Love Melody. As the performance goes on, Henry Hadley's *Atonement of Pan* is drawn into the musical pattern, and later in the Bacchanale scene there is an accompaniment of an arrangement from an old Egypto-Hebraic melody. In Antony and Cleopatra there is naturally a greater preponderance of brass than in *Romeo and Juliet* or *Pelleas and Melisande* in imitation of tubas and cornets, which is expressed by two trombones instead of one. These trombones are also used for the fanfare and battle music.

Mr. Taylor's arrangement and adaptation are impeccable, as is usual in all the work of this talented American, and to the exquisite tone-painting there was added so lovely a color-scheme of lights, costumes and scenery, that one may at times almost wonder whether it is the eye or the ear that is being so charmed. For in *Pelleas and Melisande* and *Romeo and Juliet* as well as in the current Antony and Cleopatra, where coloring is so vital, there is mingled faint blues, delicate greens, tender mauves and rainbow tints, with such thought that when Miss Cowl glides on the stage in all her girlish beauty it is as though there came with her the soft notes of strings. And when she leaves it, one may say of her as of Longfellow's Evangeline: "When she had passed, it was like the ceasing of exquisite music."

#### MISS COWL'S SPEAKING VOICE AN ASSET.

Miss Cowl's speaking voice brings in itself a tremendous asset to the musical effects of any play in which she appears. For it has been said of her that no artist on the American stage is so dowered with vocal cadences. Her voice is as keenly attuned as the owner to all delicate effects and impressions. Subtly it alters in intonation, in vibration and in nuance, to fit in succession the vivid, impetuous child-woman of Shakespeare's love-tragedy or the dreamy, far-away, spirituelle Melisande, evoked by Maeterlinck's genius. So too does her musical voice cope with the passion and the tragedy of one of the great women of history—Cleopatra in Shakespeare's Antony and Cleopatra.

Max Bendix composed the music, "deep at first love and wild with all regret," that haunts the background of the balcony scene in *Romeo and Juliet*; that makes the gloom and the horror of the tomb-scene even more poignant; and

laughing voice ripples out the cadences that almost literally sing of Queen Mab's visits; the rhythm of his gesture is the rhythm that comes to us with the Flying Mercury of John Bologna's genius; and the chimes of laughter from his youthful hearers ring out like the music of gay bells.

For instance, the soft blues of old brocades are all about Melisande as she sits at her embroidery frame. Here is struck the C major chord; of peace and of home; and it is echoed by the rhythmic grace of her gestures, when the scene begins. But the dissonances of passion's storm are beginning to riot in her heart and in that of her lover. And so, in the later scenes, when passion is king in thought if not in deed, Melisande glows in folds of soft red. The silver-blue, gray, and violet robes that were blending their notes about her like a son of "days of yore" are laid aside. For the haunting mode of mystery that hung about in the early

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part of the play is gone now in the clash of mad love's doom. And this red doom is as inevitable as the climax of Beethoven's fifth symphony—that epic of relentlessly oncoming fate.

#### GREAT DRAMATIC SYMPHONIES.

After all, Romeo and Juliet, Pelléas and Melisande, and Antony and Cleopatra, are like great dramatic symphonies. It is no news that the two themes of a symphony are called the "man and woman" themes; and as the lovers in these plays meet, yearn, separate; as they cling to each other in a dawn of tenderness, or clasp each other madly in fear of their impending fate, is it not as though one listened to great symphonies by the two great playwrights, developing musically to their appointed climaxes? Well may one fancy one hears the storm of brass in the murder or the riot scenes; or one may dream of the soft notes of unheard harps, when love rules. And surely rhythm, the basis of all music, finds its definite niche where every movement, as in Miss Cowl's bearing, is a melodic line of grace! A. B.

#### University of Wisconsin Activities

Following out its usual policy, the school of music of the University of Wisconsin is presenting its faculty members in a series of recitals at intervals throughout the year and they are arousing decided interest.

Leland A. Coon, who has recently joined this faculty after extended study in Paris with Philipp, Casadesus and Fauchet, opened the series with a program representing Bach, Schumann, Chopin and modern French composers. Mr. Coon displayed splendid technic and thorough musicianship in his interpretations.

Cecil Burleigh, violinist and composer, assisted by Leon L. Ittis, pianist, in the second recital, gave a splendid reading of the Franck sonata and was equally well received in a group of his own compositions, three of his Indian sketches, an etude and prelude, and two atmospheric bits—Fragrance and Spray.

Two other newcomers were presented at the third recital—Louise Lockwood, pianist, who has just returned from three years of study in Paris and Berlin, and Signe Holst, contralto, with recent training in New York and Copenhagen. Miss Lockwood was given quite an ovation in consequence of her artistic interpretations of Schumann and Liszt. Miss Holst possesses a voice of richness and smoothness, which she used in American, Italian, French and Danish songs. Leland A. Coon furnished excellent accompaniments. C. H. M.

#### A Busy Time for Milan Lusk

Milan Lusk's appearance on January 27 in Elgin, Ill., created a very favorable impression. After recalling him several times, the audience succeeded in getting an extra number. On February 1, Mr. Lusk's success was repeated when he played in Morgan Park, Ill., and on February 7 when he gave a recital in the Irving Park Methodist Church. He again proved himself an admirable artist and charmed his hearers by his finished, polished, and emotional style of playing.

In the Chicago Sunday Tribune (February 10) appeared a large reproduction of an oil canvas, entitled Portrait of Milan Lusk by Antonin Sterba, well-known Chicago artist. The painting was accepted by the jury of the Pennsylvania Academy of Fine Arts for the forthcoming exhibit of the Academy in Philadelphia.

#### John Priest Gives Organ Recital

On February 14, John Priest, was heard in an organ recital at the Greene Avenue Baptist Church, Brooklyn, in a program which comprised the sonata in D minor, Pagella; Ave Maria, Bossi; prelude and fugue in A minor, Bach; Dance Macabre, Saint-Saëns; A Musical Snuff Box, Liadoff; as well as three of Pietro Yon's compositions—Primitive Organ, Christmas in Sicily, and Concert Pedal Study.

Mr. Priest is a graduate of Oxford University, England. He studied organ with Dr. C. W. Perkins of Birmingham Town Hall, and in this country with Pietro A. Yon.

#### Münz Called "Prodigious Talent"

"All friends of good piano playing had an opportunity to rejoice when Mieczyslaw Münz gave a recital, for this young man possesses such a prodigious talent that one cannot but marvel." Such was the comment of the Cedar Rapids, Ia., Evening Gazette following Mr. Münz' recent appearance there in recital.

#### Mme. Sylva a St. Petersburg Favorite

It is evident that they like Marguerita Sylva down in St. Petersburg, Fla. She sang there last month for the Carreño Musical Club and ten days later went back to sing for another club, The Twilight Musical. On both occasions the house was absolutely sold out. Furthermore, both clubs have engaged her for appearances next year, a guarantee of the sort of impression she made.

#### Pueblo Audience "Wild" Over Leginska

Leginska's success at her recent Pueblo, Col., recital is attested to by a letter received by her managers from the local manager which read, in part, as follows: "In all my experience I never saw a pianist go over like she did. The audience was simply wild over her."

## G. M. CURCI

### BIRMINGHAM ACCLAIMS PADEREWSKI

Erika Morini Appears with Music Study Club—Large Audience Greet Pavlowa—Additional News Items

Birmingham, Ala., February 20.—Birmingham has had a feast of concerts in the last few weeks and they have all drawn large audiences, which argues well for the growth of musical appreciation in this industrial city.

#### PADEREWSKI DRAWS LARGE CROWD

Paderewski appeared in Birmingham for the first time in many years on the evening of February 8. People came from other cities and states to hear him, and his audience was most appreciative. On this occasion in the Masonic Auditorium he was recalled many times and responded generously with encores. He closed his program with the Don Juan Fantasia (Mozart-Liszt), which brought forth an ovation from his listeners and though he finally responded with a Chopin etude for an encore, the audience refused to leave until he had played his Minuet.

#### ERIKA MORINI WITH MUSIC STUDY CLUB

Erika Morini was heard here on the evening of February 11, under the auspices of the Music Study Club, and incited enthusiasm in the capacity audience. She opened her program with Bruch's concerto in G minor, and that and every other number she played elicited much applause. As a final encore, after the Moses Fantasia, she gave the pathetic Verlassen, Verlassen, Bin Ich. Erno Balogh was her able accompanist.

#### FRITZ KREISLER

Fritz Kreisler came on the evening of February 13 and drew the usual throng of enthusiastic admirers to the Masonic Auditorium.

#### PAVLOWA AND HER BALLET

Pavlowa, with her Ballet Russe and symphony orchestra under the baton of Theodore Stier, appeared in the Masonic Auditorium on February 14. She was supported by Laurent Novikoff, Hilda Butsova, Ivan Clustine and others. A large audience thoroughly enjoyed the performance.

#### NOTES

What the Birmingham Music Study Club stands for—is the furtherance of musical interests and uplift in this city. The club is a civic organization and a civic asset. The policy of its artists' course is educational, to introduce those of the highest attainments and to enable the public to hear compositions of merit, rendered well. At the Thursday morning meeting, when the subject was the Correlation of the Arts of Beethoven, Dante, and Michael Angelo, Mrs. Chas. A. Broewn gave an able and instructive paper; Mrs. Herman Rich gave Beethoven's Mignon and Joyful and Woeful from the Egmont; Mrs. C. W. Phillips played a Beethoven sonata, and the Leonore overture was rendered on two pianos, by Abigail Crawford, Margaret Proctor, Lotta Belden, and Frances Hunt.

The Birmingham Music Study Club presented Lewis C. Pendleton, bass-baritone, assisted by Marion Mitchell, violinist, in recital on the morning of February 14. Mr. Pendleton came to Birmingham the first of the season from New York where he was a pupil of Herbert Witherspoon. He has opened a studio for voice teaching here. In the recital on Thursday morning he sang songs from Handel, Schubert and Schumann for his first group. The

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Vision Fugitive, from Massenet's Herodiade, was his most pretentious number. He closed with a group of songs of lighter nature that proved popular with the audience. Miss Mitchell played a sonata from Sjogren, accompanied by Mrs. G. H. Davis; three numbers from Susan Dyer's Outlandish Suite; a serenade by Arensky, and an African Dance by Coleridge Taylor. Mrs. E. T. Rice was at the piano for Mr. Pendleton.

Ceremonies dedicating the Rushton Memorial Carillon were held at the First Presbyterian Church here on February 17. This is the first carillon to be installed in any southern church and a throng of people assembled to hear the bells played by Frederick Rocke, organist and carillonneur of St. Peter's Episcopal Church, of Morristown, N. J. The recital was broadcasted over the country. The carillon was made in Loughborough, England, by the Taylor Foundry. It was presented to the First Presbyterian Church of this city by J. Frank Rushton, in memory of his father, the late William Rushton. The dedication ceremonies were presided over by Rev. John A. McSparran, and the church choir, with Corrie Handley Rice as director and organist, rendered several appropriate anthems. The carillon program included the Loure of Bach, Andante by Gluck; Lead, Kindly Light, Day is Dying in the West, and other favorite hymns.

Abigail Crawford presented piano pupils in recital last week.

Sara Mallan presented pupils in voice recital recently in Cable Hall. A. G.

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MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 348 Clinton Ave., Brooklyn, N. Y.

L. BLALOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio.

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IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

GLADYS MARSHALL GLENN, Box 1188, Amarillo, Tex., July 28, 1924.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Normal

Classes—Dallas, Texas, in June; Chicago, July.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Classes, Dallas, Texas, June; Cleveland, Ohio, July.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. June 23rd, 1924.

MRS. S. L. VAN NORT, 2915 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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## ACROSS THE COUNTRY

(Continued from page 51)

riation at the State Theater on February 7. Miss Garrison's varied program was beautifully sung. George Siemom provided the accompaniments.

William Wade Hinshaw's Impresario Company appeared recently at the State Theater. The performance, as a whole, was delightful and the singing of Percy Hemus especially fine.

On February 21 Havrah Hubbard gave two of his operalogues in the Meredith College auditorium. The operas given were Hansel and Gretel and Pagliacci.

Lillian Rouse, graduate pupil of Meredith College, gave a piano recital in the college auditorium, February 22.

Richmond, Va., February 21—The glee club of the Stockton Street Men's Bible Class gave a recital at John Marshall High School the night of February 19 for the benefit of the Stockton Street Baptist Church.

Lucy Wilson Luke, teacher of piano, presented a number of her pupils in recital recently. Those taking part in the program were Eleanor Barken, Virginia Keen, Harriet Williams, Lenick Street, Marian Baken, Clara Wilson, Imogen Scott, Dixie Gray, Florence Weaver, Evelyn Yaban, Jane Barber, Ernest Wilson, Doris Roper, Mary Wilson Turner, Rose Gathright, Elizabeth Walker and Jean Nicholson.

The Virginia chapter of the American Guild of Organists held a service at Grace-Covenant Presbyterian Church. The combined choirs of Grace-Covenant and St. Paul's Episcopal Church rendered the following numbers: The Lord Is My Light, Parker; Sanctus from St. Cecilia's Mass, Gounod; The Omnipotence, Schubert, and Halleluia Chorus, Handel. Flaxington Harker, dean of the chapter, played the voluntaries and Louis E. Weitzer the accompaniments.

George Harris, Richmond tenor and pianist, is in New York working with Gitta Erstinn, coloratura soprano, preparatory to their joint recital in Richmond on March 11.

Rochester, N. Y. (See letter on another page.)

San Antonio, Tex., February 20—Fritz Kreisler was presented in recital on February 19 by Edith M. Resch. A packed house, with extra seats placed on the stage, and in the orchestra pit, greeted him with prolonged applause as he stepped on the stage, and several bows were necessary before he could begin his program. Recalls and encores were demanded after each group. The accompanist was Carl Lamson, who gave excellent support.

At a recent meeting of the Musical Round Table of the Women's Club, an interesting program, with Mrs. C. O'Neil and Mrs. M. H. Smith in charge, was given by Edward M. Golson, cellist, and Mrs. J. M. Krakauer, soprano, with Mrs. Frederick Abbott, accompanist.

Santo Lo Priore, Italian violinist, was presented in recital January 30, with Elsie Engel as local manager. Encores were necessary during the program, which consisted of numbers by Vivaldi, Viotti, Schubert-Wilhelmj, Elgar, Schumann, Mozart-Kreisler and Wieniawski. He was assisted at the piano by Gabriel de Zsigmondy, who gave excellent support.

At the Rotarian luncheon held February 1, Mrs. Nat Goldsmith presented the program of old-time favorites which had been given previously at the San Antonio Musical Club. The participants were Elizabeth Longaker, Jewel Carey, Mrs. Carleton Adams, Russell Hughes and Barbara Brown, sopranos; Joseph Burger, baritone, and Charles Caruthers, tenor. Ethel Crider was at the piano.

The first mid-winter piano recital by students of the San Antonio College of Music, of which John M. Steinfeldt is founder and director, was given February 1 with the following participants: Irena Wiscup, Mary Beth Conoly, Ada Rice and Mary Nourse. The numbers were concerto in D minor (Mendelssohn), concerto in G minor (Saint-Saëns), concerto in F minor (Arensky), and Krakowiak-Grand Rondeau de Concert (Chopin), respectively. The last two were given for the first time in San Antonio. Mr. Steinfeldt played the orchestral accompaniments on the second piano.

Louis Saynisch, pianist; Mrs. E. J. Meier, Gertrude Saynisch, Mrs. J. K. Brown and Gladys Morrison, vocalists, furnished the program for the Fraternal Spiritualist Church on February 3.

St. Mark's vested choir, Oscar J. Fox, organist and director, presented The Woman of Sychar (Stoughton) for the first time at St. Mark's Church, February 3. The incidental solos were sung by Margaret McClarke, soprano; Irene Bourquin, contralto; Eric Harker, tenor and H. G. Taylor, baritone.

Mattie Herff Rees was in charge of a program consisting entirely of Puccini music at the meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president, held February 4. Those who participated were Mrs. Fred Jones and Mrs. Irvin Stone, sopranos, and Mrs. Guy Simpson, contralto. Mrs. Stanley Winters read a paper on the subject and Julian Paul Blitz, cellist; William Paglin, violinist, and Mrs. Blitz, pianist, gave an ensemble number of themes from Tosca. The accompanists were Jewel Carey, Mrs. Nat Goldsmith, and the following members of the Tuesday Musical Octet, with Mrs. Edward Sachs, leader, at the piano: Mrs. J. Peeler, Mrs. Leonard Brown, Mrs. Eugene Miller, Leonora Smith and Corinne Worden. Preceding the meeting, Frank L. Reed of the University of Texas, gave the sixth lecture in the series on the Fundamentals of Music, using for his subject The Polyphonic Element in Music.

At a lecture given by Countess Constance Hillyer de Caen on How France is Taking Care of the Graves of American Soldiers and of her mission in America, a delightful program was given by Eric Harker, tenor; Julian Paul Blitz, cellist, and Mrs. Charles B. Treuter, soprano. The accompanists were Catherine Clarke, Mrs. Julian Paul Blitz and Mrs. Eugene Staffel.

Springfield, Ill., February 17.—On the evening of January 31, Paderewski made his appearance in Springfield—the second in nineteen years, and his audience of about 3000 arose and gave him a remarkable reception. The concert was presented by The Amateur Musical Club.

The newly installed pipe organ at the Sacred Heart Academy Chapel was dedicated on the night of February 7 by Marcel Dupré. Several prominent local musicians, among whom were Clarence Mayer and Bernice McDaniels, submitted organ themes which M. Dupré wove together and played as a unit.

The New York String Quartet was presented by the

Amateur Musical Club, February 8, at the First Christian Church.

Songs of the 60's were used by Mrs. Will Taylor, soprano, and Clinton Brown, baritone, at a patriotic program given by the Springfield Woman's Club on February 9. Anna Wancka accompanied them. Colonial dances were attractively presented by Alice and Dorothy Helmle. V. F.

Toronto, Can. (See letter on another page.)

Wakefield, Mass., February 20—At the funeral services of Winfield S. Ripley, bandman and composer held on February 1 from the home of his son, a string quartet from the People's Symphony Orchestra played four selections. O. W. T.

## Gauthier in Canada's Capital

Ottawa, Ontario, Can., February 11.—It is gratifying to Canadians, particularly to the people of Ottawa, to note the enthusiastic reception given Eva Gauthier at the concert recently held here. On her arrival she was tendered a civic reception, in the City Hall at which she was officially welcomed to her home town. The concert was a triumph in every sense, the Russell Theater being filled to capacity with a distinguished audience. All were delighted with the charm of her personality and art.

While in Ottawa, Gauthier was the *raison d'être* of several social functions. She had the honor of having luncheon at Government House with their Excellencies the Governor General and the Lady Byng of Vimy. She was also entertained by the Right Honorable W. L. MacKenzie King, Prime Minister of Canada, at luncheon—and by Mr. and Mrs. Robert Laurier at a supper party—after the concert. She was also a guest at the Liberal Women's luncheon at which she was welcomed to Ottawa by the president of the club.

The home of Senator and Mrs. Cloran was the scene of an afternoon reception, under the auspices of the Lyceum Bureau of the Ottawa Woman's Club, given in her honor, at which were present many figures prominent in the social and political life of the capital. Mrs. Cloran is a well known harpist—an enthusiastic member of the National Association of Harpists, U. S. A., and a friend of Eva Gauthier's of many years' standing. Mme. Gauthier can be assured of a warm welcome the next time she comes to Ottawa. W. F. K.

## Pietro A. Yon's Spring Tour

Pietro A. Yon will begin an extensive concert tour, covering the Middle Western and Southern States, commencing April 20. This tour will keep him away from New York until about May 1, after which he will continue activities at the Yon Studios in Carnegie Hall until May 31, when he and his family sail for Italy on the S. S. Monte Verde. Mr. Yon will be accompanied abroad by several of his artist pupils who wish to continue their studies at the Villa Yon in Settimo Vittone, Italy.

## Ninon Romaine Plays at De Koven Home

Ninon Romaine, pianist, played on February 24 at the home of Mrs. Reginald De Koven, 1025 Park Avenue. On March 9 she leaves for an extensive tour of Pennsylvania and West Virginia.



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## MUSIC ON THE PACIFIC SLOPE

SAN DIEGO HEARS  
HANSEL AND GRETEL

## Other Items of Interest

San Diego, Cal., February 15.—The Community Music Association is presenting four performances of Humperdinck's *Hansel and Gretel*, the object being to provide more equipment for the school orchestras of the city. Under the capable direction of Laura de Turczynowicz the performance is a creditable one. Mrs. Irones in the role of Gretel sings and acts with professional aplomb and the cast all through is excellent. Chesley Mills does well with the orchestra. Mme. de Turczynowicz is to be praised for her splendid management.

## CONCERT AT AMPHION CLUB.

The Amphion Club's third resident artists' concert offered an interesting program of ensemble numbers on February 7 at the Unitarian Church. The Brahms C major trio was given an excellent reading by Ellen Bronson Babcock, piano; Sybil Anderson, violin, and Edythe Reily Rowe, cello. Mrs. Rowe played the Boellmann Variations Symphonique, with Miss Babcock at the piano. The prelude from Saint-Saëns' *Le Deluge* proved popular, played by Miss Anderson, violin; Lillie High, organ; Mrs. Rowe, cello, and Miss Babcock, piano. The closing numbers were Kol Nidrei by Bruch and Meditation by Squire, played by Mrs. Rowe, cello, with an effective organ accompaniment by Miss High.

## LOS ANGELES PHILHARMONIC ORCHESTRA.

The Los Angeles Philharmonic Orchestra, under Walter Henry Rothwell, gave a memorable reading of the Brahms C minor symphony at the fourth symphony concert of the season. Other numbers were *Le Carnaval des Animaux* of Saint-Saëns (which met with hearty approval from the audience); Wagner's *Prelude and Love Death* from *Tristan and Isolde*, and the *Tannhäuser March*.

## DE PACHMANN HEARD.

De Pachmann entertained a delighted audience with a Chopin program recently and thoroughly lived up to his reputation.

## NOTES.

An Oratorio Society has been formed and it is hoped that Elijah will be ready to be sung at Easter time. The organization is fortunate in securing Nino Marcelli as conductor.

An impressive memorial service for ex-President Wilson was held at the Organ Pavilion in Balboa Park. Dr. Stewart officiated at the organ and the Elks' Chanters sang several numbers, Lillian Birmingham as soloist. Tributes were given by leading citizens. E. B. B.

## PORTLAND, ORE.

Portland, Ore., February 19.—The Portland Civic Music Club (Mrs. E. C. Peets, president; Frederic Shipman, general manager) presented Renee Chemet, French violinist, in recital on February 16. Mme. Chemet played superbly throughout her program, which included Handel's sonata in D major, Lalo's Spanish symphony, and Sarasate's *Habenera*. The audience was loath to let her go. Waldemar Liachowsky furnished the accompaniment.

Lucien E. Becker, F.A.G.O., gave his fifth organ recital of the season at Reed College on February 12. His program contained H. J. Stewart's sonata, *The Chambered Nautilus*. Mr. Stewart is a California organist.

Mrs. Blythe Owen Cramlett, pianist, appeared in recital at Reed College, February 17. Among her selections were two works by Dent Mowrey, local composer-pianist.

The Monday Musical Club gave a program on February 18, when the following soloists appeared: Lucien E. Becker, pianist; Lola Kernan, soprano, and P. A. Ten Haaf, baritone. Mrs. Barreme Tyler Stone was at the piano.

Members of the MacDowell Club met on February 19 and heard the Portland Concert Trio (Helen Harper, violinist; Richard Montgomery, cellist; Fred Brainerd, pianist) and Lillian Jeffreys Petri, lecturer.

Soloists at the last meeting of the New England Conser-

vatory Club were Agnus Loye, Martha B. Reynolds and Mrs. E. Rembold, pianists.

Mildred Hyde MacKenzie, Chicago soprano, is a Portland visitor. J. R. O.

## Cornish School Activities

Seattle, Wash., February 25.—Adolescent voice pupils of Sara Y. B. Peabody, heard in recital at the Cornish Little Theater, showed not only excellent material but splendid training in placing young voices, phrasing and enunciation.

Walter H. Nash has been engaged to take over immediately the music theory and composition classes of Arnold Gantvoort, who has made new musical connections in Los Angeles. Mr. Nash is not only a composer and conductor but also a fine violoncello player and a fellow of the American College of Organists.

Three artists have been engaged for finishing and intensive work at the Cornish Summer School between July 7 and August 30. They are Alexander Sklarewski, Russian pianist and formerly director of the Imperial Conservatory of Music at Saratov, Russia; Theodore Spiering, noted violinist, and Adolf Bolm, Russian dancer.

Mischa Levitzki in making his first tour of the Pacific Northwest was a guest of honor at the Cornish Faculty Club. A. W. D.

## Emil Telmányi Sails for England

Emil Telmányi, Hungarian violinist, who arrived on November 6 last, and whose professional activities were mainly in the Middle Western and Southern States, covering a terri-



EMIL TELMANYI

tory including Chicago, Omaha, Fort Smith, Fargo, as well as a recital in New York on Thursday afternoon, February 28, at Town Hall, sailed on the S. S. Olympic on March 1. He will appear in London with the London Symphony Orchestra, under Koussevitzky, on March 10, on which occasion he will play Beethoven's violin concerto in D, op. 61.

In an interview with a *MUSICAL COURIER* representative, Mr. Telmányi made the following statement: "The new violin composition by Carl Nielsen (introduction, theme, and nine variations, for violin alone), which I played at my New York recital on February 28, is dedicated to me, and was written for my London debut in 1923. I consider this work one of great merit, as it represents an individual and interesting manner of writing for violin alone. It contains some unique technical devices, using, for example, bow and left hand pizzicato at the same time, but in an unusual manner, and the alternation of harmonics with natural tones, etc. The variations, which are extremely difficult and complicated, will undoubtedly arouse the interest of every violinist here as it did wherever I played it."

Replying to a question regarding his repertoire, Mr. Telmányi said: "I play all the well known concertos of the old masters, but I am also interested in the more modern composers. The Dohnanyi concerto received its premiere public

performance by me in 1919, at a concert of the Copenhagen Philharmonic Orchestra, on which occasion I conducted the orchestra in the rest of the program, Bartok's first orchestral suite and Weiner's *Fishing*. In 1911 I introduced Elgar's violin concerto to Berlin audiences, which I played with the Philharmonic orchestra. I also played, under the composer's baton, Busoni's concerto, and likewise the concerto by Carl Nielsen.

"While I am known in the musical world as a violinist, few are perhaps aware, as stated above, that I conducted orchestral and oratorio concerts in 1919 in Denmark and Sweden, and in 1923 I conducted Rossini's *Stabat Mater* in Budapest. This concert was repeated by general request, owing to its big success."

Mr. Telmányi, after his London appearances will go to Copenhagen for a period of rest. He will resume professional activities on September 24, appearing in eight European countries, after which he returns to the United States, about January 1, 1925, for his fourth transcontinental tour. W.

## Fordham University Glee Club Concert

With W. Kenneth Bailey conducting, and John Finnegan as soloist, the Fordham University Glee Club announces its first concert for the evening of March 17. The program is to be made up of Songs of Ireland, and will include the following numbers: *The Harp That Once Thru Tara's Halls* (Moore), *Mother Machree* (Ball), *Oft in the Stilly Night* (Moore), *Killarney* (Balfé), *Norah, The Pride of Kildare* (Parry), *Terence's Farewell to Kathleen* (Lady Dufferin), *The Jaunting Car* (Gartlan), *Let Erin Remember the Days of Old* (Moore), *O'Donnell Aboon* (McCann). These numbers are all to be sung by the glee club, and Mr. Finnegan has three groups of Irish songs, most of them genuine Irish folk songs. It should be an interesting affair and the new glee club deserves the best of support.

The university paper, *The Ram*, states that the glee club ranks with the best among American universities in artistic merit, and this is easy to believe in view of its gifted conductor. Mr. Bailey comes here from the West where he was prominent as a pianist, both as soloist and accompanist. He has high ideals and will undoubtedly succeed in carrying them out. This sort of work in American colleges is the most useful thing possible by way of giving our American youth a love for music, and Mr. Bailey intends making the Fordham University Glee Club a means for the production of the best there is in music for male voices.

## Receptions for Fontainebleau Students

Le Journal of Paris will give a public reception in its festival hall on Sunday, June 22, for the newly arrived American students of the Fontainebleau School of Music. On the following Sunday, June 29, there will be a formal reception of the students in the Palace of Fontainebleau under government auspices. Camille Decreus, the new director of the Fontainebleau School of Music, has already arranged a series of concerts during the summer for the benefit of the students by Messrs. Roger Ducasse, Florent Schmidt, Grovlez, Albert Roussel, Guy Ropartz, and others to be announced.

## Margaret Northrup to Sing Oratorio Group

Margaret Northrup will divert from the standard arrangement of recital program at her coming recital at Aeolian Hall, New York, on the afternoon of March 12, by singing an entire group of oratorio. Another interesting inclusion will be two ancient Italian songs recently brought to light and arranged by Geni Sadoro. These are grouped with two modern Italian songs by Donaudy. Then follow French and German songs by Debussy, Fourdrain, Catherine, Loewe and Bleichman, ending with folk songs of various nations. Coenraad V. Bos will be at the piano.

## Return Date for Andre Polah

Andre Polah is engaged for a return date in Ridgewood, N. J., on May 2. The violinist made his first appearance at this club earlier in the season, and his success resulted in a return date for the last concert of the season.

## Joseph Adler to Play at Maas Recital

Joseph Adler will assist Gerald Maas when that cellist gives a recital at Aeolian Hall on March 11. The program announced promises some of the most interesting music for the cello.

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## OPINIONS OF THE PRESS

### The Stults Again Score in Duet Program

Called upon on very short notice to give one of their characteristic duet programs, Mr. and Mrs. Stults appeared Sunday afternoon, February 10, at Bloomington (Ill.), under the auspices of the Amateur Musical Club, scoring their usual complete success. Says the Daily Bulletin of that city:

The program rendered was of unusual charm and gained the hearty applause which won friendly and appreciated encores from both the soloists. The numbers chosen were wide in range and appeal, both singers showing that they had high dramatic power.

In the unusual song *Der Sandtrager*, whose words were written by that vivid figure, the Queen-authoress of Roumania, Carmen Sylva, the voice of Mr. Stults showed to great advantage, and his ringing cries of the hand seller made a profound impression.

The stage presence of these singers is very pleasing. Mrs. Stults has a dark classic beauty which is very effective, and with the Teutonic fairness of the baritone, the singers in duet give a striking picture. Much as the solos were liked, the duet work of Mr. and Mrs. Stults perhaps roused the highest enthusiasm. The final number, Cadman's *Love Like the Dawn Came Stealing* was rendered with entrancing beauty.

In the same vein continues the Bloomington Daily Pantagraph:

Music lovers of the city were once again fortunate in hearing an excellent program given Sunday afternoon at three o'clock in the High School Auditorium. In an opening group of admirably arranged and contrasted duets both singers won their audience. *Der Sandtrager*, the second song in the opening group, was impressive in the dramatic interpretation given by Mr. Stults. Mrs. Stults, in her singing of *Arioso* by Delibes displayed the flexibility of her clear, high lyric voice. The next number, *Duo de L'Oasis*, from the opera *Thais*, sung by Mr. and Mrs. Stults, was lovely in its rendition. Numbers in English were very attractive as sung by Mr. Stults. His voice is of a rich quality and the smoothness of tone, together with his dramatic feeling make his songs most artistic. In her last group, Mrs. Stults was especially pleasing. Her easy flowing tones gave a fantastic touch to *The Little Shepherd's Song* by Watts. The closing group of duets was so well given that the audience was not content to consider the program at a close, but demanded an encore, graciously accorded by Mr. and Mrs. Stults.

### Anderson, S. C., Charmed with Peterson

Anderson, S. C., January 31—May Peterson appeared here in the Artist Series Course of Anderson College, completely winning all the hearts of her audience in a varied and beautifully rendered program. Following are some excerpts from the press comments:

May Peterson, the favorite of all the artists who have ever been heard at Anderson College, has come and gone for the fourth time. The influence of such delighted music as she gave to her audience it is not possible to estimate. It is not just music, beautiful and matchless as that is, that she poured out so lavishly and without counting the cost. What is it one feels as she sings? Each song has its own message. In that lovely voice she has every quality at her command, but it must be her heart that speaks, that compels those tones to vibrate with joy or to weep or to just laugh as only May Peterson laughs. One never

can fancy her doing anything for just effect. Character and sincerity are richly apparent in this great artist and it is largely for this we love her. . . . Miss Peterson selected a daring array of "ultra-modern" compositions. Among them were two very amazing songs. The first of these, *Rutler Live*, was composed by a boy of thirteen, the other by a young American girl now at the New England Conservatory in Boston—*She Calls Me*. This great hearted woman is singing these songs in manuscript to help these students on their way! At least a third of her program she had to repeat—and then sang a half dozen encores, besides songs specially requested. It would be useless to attempt to speak in detail about this or that song and the way she sang it. Each song is what she makes it. If there is beauty, pathos, joy, or simple fun in it, everyone gets the message and her diction in any language she uses, is beyond criticism. What a lesson this is for all students of singing! . . . It was a sight that would gladden any artist in the world that greeted Miss Peterson as she came down the stair case in the spacious hall of the college. It was packed with eager people to get close to her and say one personal word and perchance to get more songs. She stood on the stairs and sang *Carry Me Back to Ole Virginia*, *The Rosary*, *The Land of the Sky-Blue Water*, and finally *Dixie* before the halls cleared.—Daily News.

In a concert given by May Peterson, the first thing that impresses her audience is the unusual beauty of her voice, its clearness and absolute purity of tonal quality. Her naturalness of manner is her chief charm after the voice, the gracefulness of her figure appeals also, and then that sweet smile just seems to sink in and warm the cockles of the heart. With all of these charms it would be impossible for a concert given by Miss Peterson to be anything but a success, especially if that same audience had heard the singer before.—Anderson Tribune. S. K.

### De Horvath Lives Up to Reputation

Cecile de Horvath scored an unusual success in Meridian, Miss., when she appeared there under the auspices of the Music Teachers' Association. The critic of the Meridian Star said that "Mme. de Horvath quite sustained her reputation which preceded her as that of being the greatest woman pianist and the 'woman Paderewski.'" The criticism continued in part as follows:

Her splendid musicianship, her technique, her interpretation, in fact, her work as a whole was most inspiring to her audience. She presented a program of rare charm and one which described many humors and moods, each being illuminated by her keen interpretative ability and delightful art, and all rendered more fascinating by her own embellishments. Though quite young and extremely small of stature, she found no difficulty in producing a tone such as one would expect to come from some one twice her size.

### Gunster at Manitowoc, Wis.

The Manitowoc Music League presented Frederick Gunster, tenor, in a recital at the Mikadow Theater, February 13. This was Mr. Gunster's second concert in Manitowoc, and a large audience was generous in its applause of the tenor's masterful delivery of an excellent program. Particularly enjoyable was his last group, comprising Negro melodies and spirituals sung in the costume of the ante-bellum negro. Mr. Gunster's impersonation was deeply appealing and evinced amazing versatility.

Arthur H. Arneke, of Milwaukee, who played Mr. Gun-

ster's accompaniments, was also enjoyed in two groups of organ selections, played in brilliant manner.

Following are some of the press comments:

Mr. Gunster's program opened with a group sung in the French language. *Tes Yeux* was sung with fine diction and ingratiating sweetness of tone, and the sombre statelyness of Handel's *Largo* was given with splendid breadth of style. In the *Ave* he established a warm and spirited contact with his audience. . . . The last group was a series of American Negro melodies and spirituals from the ante-bellum South. Mr. Gunster appeared in the costume and make-up of an old, pious plantation Negro when he interpreted these songs. It is a fine thing to have done. It is the Abe Lincoln spirit that breathes through this method of presenting the colored brother.—Manitowoc (Wis.) Herald-News.

Frederick Gunster is a great tenor with a fine voice, well schooled and artistically and intelligently used. . . . His costuming and method in the American negro spirituals was convincing and highly satisfactory.—Manitowoc (Wis.) Times.

### "Werrenrath Is a Man's Artist"

Following Reinald Werrenrath's recent recital in Allentown, Pa., two of the critics commented in part on his singing as follows:

Once again Reinald Werrenrath with the exceptional beauty of his voice, his flawless interpretations, his fine presence and his breezy masculinity, delighted a large audience.—Allentown Call.

His beautiful baritone voice carried such an excellence of finish, rich coloring and command of pronunciation that a recall was immediately demanded.—Allentown Chronicle and News and Evening Item.

Appended are a few splendid press tributes won by Mr. Werrenrath, in recent weeks:

His hearers left Mr. Werrenrath in no doubt as to their continued allegiance, and the baritone repaid their enthusiasm by special efforts.—Milwaukee Sentinel.

All the pleasant ways of song seem known to Reinald Werrenrath.—Milwaukee Journal.

It is not at all difficult to find the reason for his popularity. His English is such that one can lean back comfortably in one's seat secure in the knowledge that one knows what it is all about. Werrenrath's voice is a vibrant baritone, sonorous and flexible; his art a finished, ripened thing.—Milwaukee Daily News.

Werrenrath was greeted as an old friend by the audience which filled the theater almost to capacity.—Flint Daily Journal.

His commanding dignity and finished artistry were in evidence as on previous Detroit appearances.—Detroit Free Press.

Werrenrath is a man's artist. Everything he does has manly vigor, finesse of feeling and dramatic vitality, combined with a most beautiful voice, technique and breadth of musicianship.—South Bend News Tribune.

### Méro Scores in Cincinnati

The following paragraphs appeared in the Cincinnati newspapers following Yolanda Méro's appearances in that city on January 25 and 26 as soloist with the Cincinnati Symphony Orchestra under Fritz Reiner:

Mme. Méro, playing her favorite Hungarian Fantasy, seemed in more brilliant mood than ever before. Assuredly she played extraordinarily well with gorgeous technique and graceful security. And greatly she was applauded and repeatedly recalled.—Cincinnati Daily Times-Star.

Yolanda Méro, playing the Liszt Hungarian Fantasy for piano and orchestra, created a veritable furor. That Mme. Méro is an outstanding figure among women pianists is well known in Cincinnati, and the appreciation which the public has of this fact is testified to by the number of her appearances here both in concert and with the orchestra. Her performance was a most compelling one. It was like watching a great conflagration from which great clouds of smoke pour, shot through now and again with tongues of multi-colored flame.—Cincinnati Commercial Tribune.

Extraordinary ability. . . . Not many pianists who could make the fantasy so brilliant, nor play it with such speed.—Cincinnati Enquirer.

Yolanda Méro was the soloist, giving a most brilliant, stunning performance of the Liszt work.—Cincinnati Post.

### Vreeland's Singing Brings Good Cheer

Individuals who make up an audience have definite opinions, as a rule, as to whether or not singers are pleasing to them. They cannot always tell you why, but they either like or dislike them. An artist creates a mood, and that mood is either happy or unhappy, interesting or dull, and the psychological reason is often hard to find. Jeannette Vreeland's audiences have liked her immediately. They like her because she brings an atmosphere of well-being, a joyful spontaneity. Critics have written from many and various cities: "Her appearance was a delight," "Created a pleasing impression, which was deepened after each of her contributions to the program," "A very pleasing lyric soprano," "Voice of charming quality," "Delightful personality," "Bewitching humor," "Breathed romance," "Full of appeal," "Charm of interpretation," "Charms her audience," "Charm and sincerity," "Intimacy with her audience," "Captivated the assembly," "The audience signified its delight with her performance and recalled her," "Liked greatly."

### Whitman Announces Summer School

The annual opening of the Portsmouth (N. H.) School of Music summer school has been made for Monday, June 4, with a concert which will include orchestral performances, soloists and dancing. G. Bertrand Whitman, director of Whitman's Co-operative Music School, is at the head of it, and the program announced is contemplated with much interest. Besides an orchestra of twenty professional musicians, it is announced that Marjory Boomer, soprano (teacher of voice); Oliver H. Dowd, violinist (teacher of that instrument); and Nora Gaydon (teacher of rhythmic, interpretative and modern dancing) will make up an enjoyable entertainment. Other instructors on the list are as follows: G. Bertrand Whitman, piano, cello, bass, ensemble and theory; Joseph Hodgdon, clarinet; N. Shutzman, saxophone, and John Perlin, cornet and band instruments.

### Musicales at Chalfonte-Haddon Hall

Interesting musicales are being held at Chalfonte-Haddon Hall in Atlantic City on the five Saturday evenings of March. March 1 the program was scheduled to be given by Reinald Werrenrath, baritone; Barbara Maurel, mezzo soprano, and Lucien Schmidt, cellist. March 8 the artists will be Mario Chamlee, tenor; Ruth Miller, soprano, and Claudio Arrau, pianist. March 15 there will be Albert Spalding, violinist; Victorina Hayes, soprano, and Salvatore De Stefano, harpist. The remaining two programs will present (March 22) Lucrezia Bori, soprano; John Corigliano, violinist; Wilfred Pelletier, pianist; (March 29), Sophie Braslau, contralto; Allen McQuhae, tenor, and Alfredo Oswald, pianist.

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## GOTHAM GOSSIP

## SOUTHLAND SINGERS' BALLOON DANCE.

The balloon dance and entertainment given by the Southland Singers, Emma A. Dambmann president, at the Hotel Plaza, February 19, was a gay and colorful affair. Hundreds of bright colored balloons were used for decorations and many interesting things were prepared for the enjoyment of the guests, some of whom dressed in fancy costume. A grand march was led by the president and her husband, Hermann G. Friedmann. Ruth Johnston, chairman, and the president's aides—Katherine Bott, Geraldine Gomez, Irene Kempf and Helena Rizsak—distributed quantities of the balloons from decorative orange and black baskets. Mr. and Mrs. Herman C. Zaun won the prizes (a silver pencil and a bronze ash receiver) in the elimination dance. The balloon dance afforded much fun, the prizes (attractive photo frames) being won by Hazel Fialek and Joseph Mark, with honorary mention to Ruth Johnston and Mr. Bach. A beautiful mirror was awarded to Emma Wangemann for the prettiest ladies' costume (an elaborate Columbine), and Thor Housland, wearing the national costume of Norway, received the man's prize (a gold pencil) for the most attractive costume. Honorary mention was given to Mabel Baker, wearing orange and black (Southland Singers' colors), Mrs. J. D. Hill (in Japanese costume), Geraldine Gomez as Pierrot, Betty Robinson in butterfly costume, and Edith McCoy in Norwegian costume.

Mabel Baker, soprano, was enjoyed in vocal selections artistically rendered. Rangna Lindbloom, lyric soprano, another promising pupil of Mme. Dambmann's, sang Roger's Wind Song admirably, and also gave a monologue effectively. Josephine Mangold and Agnes Keller gave several solo dances in artistic manner. Omar Le Gant, a child of unusual talent, made a hit with his character impersonations. Fay Milbar rendered a piano solo in admirable style, and Lucille Blabe played skilful accompaniments.

The Fay Milbar Society Orchestra furnished music for the dancing and all the guests expressed enjoyment of a merry and successful evening.

## ROSSI-DIEHL PUPILS AT CARNEGIE HALL.

Vocal pupils of Courty Rossi-Diehl united in a recital in Carnegie Chamber Music Hall, February 23. Owing to the length of the program, only eight of her pupils sang. In each case the progress made in the last months was little short of remarkable.

The program (in three languages) was one which might easily have taxed experienced artists, and served to reveal some voices of beauty. All deserve mention, from Florence Neunzig, who after three months' study rendered such songs as Harling's Little Sleeper and Ronald's None Will Know, with poise and sympathetic understanding of music and text, to the more mature and technically excellent work of Mollie Miller, in such difficult songs as Bemberg's Il Neige and Branscombe's In Granada. Marjorie Grant's luscious contralto voice won almost an ovation after her rendition of Mon Coeur S'ouvre a ta voix. May Kerwin as usual did very artistic work with her lovely soprano. Marion Kennedy pluckily sang "over" a severe cold, which could not conceal the brilliancy of her voice; she was insistently applauded for her rendition of Miss Diehl's own bright little song, Field Flowers, which made instant appeal to the audience. Estelle Roggie since last heard has acquired some beautiful high notes, but in the medium still lacks brilliancy. Teresa Testino perhaps shows the most noticeable improvement; her voice, which at the last hearing was rather thin in quality, has gained much in warmth and color, and being of great purity and brilliance, promises much for the future. One of the most interesting voices in the studio is that of Anna Jassagna, who has a mezzo-soprano of remarkable timbre; it reminds one of a cello, particularly in legato phrases of the aria from Gounod's Cinq-Mars, Nuit Resplendissante, which revealed sheer loveliness of tone. The young singers had the able support of a capable and sympathetic accompanist, Anna Bachaus, secretary of the National Opera Club. A representative audience was enthusiastic in its appreciation of the program, rendered by pupils who seemed thoroughly at home on the platform, and who sang with musicianship and style; it attested to their excellent and authoritative training. Perhaps it is because of her own experience as artist and musician, and the broad sympathetic understanding existing in her studio, that she has won the confidence of her pupils and thereby secured that co-operation without which such results would not be possible.

## WOMEN'S PHILHARMONIC SOCIETY MONTHLY RECITAL.

A joint recital was given by Klara Muehling, soprano, and Wyoneta Cleveland, pianist, at the regular monthly musical tea of the Women's Philharmonic Society, Leila H. Cannes, president, on February 24, in Carnegie Hall. Klara Muehling sang with much beauty of voice and artistic finish, Wir wandelten und Vergebliches Ständchen (Brahms), My Mother Bids Me Bind My Hair (Haydn), aria from Louise (Charpentier), Pitchounette (Massenet), and Pour quoi (Chaminade). Wyoneta Cleveland played magnificently the ballade (Grieg), G minor rhapsody (Dohnanyi), F sharp etude (Arensky), Jeux d'eau (Ravel) and The Fairy King's Ball (Korngold). Miss Mayer proved an able accompanist. Both artists aroused the large, cultured audience to a high pitch of enthusiasm, and there were repeated recalls. Mrs. E. Bronx Southwick was hostess; Mrs. David Graham, Harriet Pratel, and Mrs. Schuyler Hamilton Wilber made up the reception committee, and Kate J. Roberts was chairman of the press.

## N. A. O. EXECUTIVES MEET.

Ten members of the executive committee of the National Association of Organists, including President Noble, Chairman McAll and Mesdames Fox, Whittemore, and Messrs. Porter, Secretary Nevins, Adams, Salmond, Dr. Russell and Riesberg, met February 25 at headquarters. Plans for the Atlantic City convention, which begins July 29, developed, and it was announced that Messrs. Seibert and Reclin will share a recital. Maitland, of the Philadelphia Organ Players' Club, will give a recital, and others by eminent organists will be announced later. Papers on educational subjects, including one on the unit versus the duplex systems, will be heard. A session will be given to N. A. O. organization purposes, with a choral demonstration. New York Music Week, at Wanamaker Auditorium, will include various recitals; Gehrken, Porter and Waters, with stringed

instruments will share a recital; there will be an all-American recital, and an ensemble music recital, the latter in charge of Edwin Grasse. It is possible that prize winners in the contests now going on will be heard in solos.

## FEATURES OF SCHOOL OF MUSIC AND ARTS PROGRAM.

Misses Oleyar, Hitch, Felker and Eyeremann formed a vocal quartet, singing Frank Howard Warner's Serenade in D flat at the February 21 weekly concert of the New York School of Music and Arts. It was nice singing, in every respect, of very euphonious music, with the composer at the piano. John Fontaine, pianist, played Rubinstein's celebrated and difficult staccato study, showing musical taste and poise, together making fine effect. Miss Oleyar's animation and brilliant voice, with distinct enunciation and decidedly musical temperament, made her singing of Forster's Nightingale enjoyable. Helene Moskowitz played Chopin's A flat ballade with much warmth and expression, and Mabel Wayne's high soprano voice, with her pretty appearance, helped to success in Ardit's Se Saran Rose.

## WARNER'S COSTUME PIANO RECITAL.

Frank Howard Warner evolved the original idea of having his many piano pupils in the nearby suburb of Bronxville unite in a costume recital, these young pianists appearing as American Indian, Irish, English, Scotch, Dutch, Norwegian, Swiss, Spanish, Italian, Hungarian, Oriental and Chinese, playing works by Brounoff, Morey, Friml, Grieg, Ritter, Bains, Tschakowsky, Behr, Tompkins and Terry. Mr. Warner himself closed the program by playing two pieces by MacDowell, and the idea and its carrying out made the affair very interesting and successful.

## SAMMOND'S CHORUSES SING.

February 18, the Morning Choral of Brooklyn gave its mid-winter concert at Flatbush Congregational Church, assisted by William Gustafson, bass of the Metropolitan Opera Company. The club sang works by American and other composers under Herbert Stavelly Sammond, conductor. The concert of the Asbury Park Apollo Club (men's voices) on February 21 at the Metropolitan Hotel, also conducted by Mr. Sammond, brought works by modern composers. Benjamin Berry sang solos.

## FLORENCE STERN ACTIVE IN EUROPE.

Florence Stern, an exceptionally talented fifteen-year old violinist, who went to Berlin about two years ago for further musical development, has been studying with Willy Hess and has filled many engagements. She played with orchestra in Bad Nauheim, and later appeared there in her own recital; she has also given successful recitals in Göttingen and Dessau. When she played in Berlin with the Philharmonic Orchestra much praise was bestowed on her by the critics.

## YOUNG MUSICIANS' GUILD AFFAIRS.

The second musicale of the Young Musicians' Guild took place February 28, with John Monroe, pianist; Lula Rutt, soprano; Bennett Mintz, baritone, and Rachel Rosenblatt and John Picorri, accompanists. The birthday dinner dance occurs tonight, March 6, at Edgett Harbor Inn. This celebrates the finish of the first year of the club's existence.

## SCHUBERT PROGRAM TOMORROW AT THE BRICK CHURCH.

A Schubert program will be given at the Friday noon hour of Music, March 7, at the Brick Church by Clarence Dickinson, with Mary Allen, contralto, and Lizio Mannucci, cellist.

## OLIVE CELESTE MOORE WAITE ROBBED.

Olive Celeste Moore was well known as a singer a score of years ago, for she had a pretty voice and good looks. She lives now in the Great Northern Hotel as Mrs. Waite, and before that was the wife of Archibald S. White, Cincinnati millionaire. Her last husband, Malcolm Waite, was a Dartmouth College athlete, now in motion pictures. A recent robbery of bonds and jewels has brought her again before the public; it is said that \$100,000 worth of bonds were recovered, but \$7,000 worth of jewels are still missing.

## WARFORD PUPIL WITH CHATHAM ORCHESTRA.

Mildred Letcher, soprano from the Claude Warford studios, scored an instant success when she appeared as soloist with the Chatham, N. J., orchestra on Wednesday evening, February 27.

Miss Letcher's numbers, in addition to a Mozart aria, included Warford's The Last Wish and Cox's brilliant waltz song, The Road to Spring. A capacity audience greeted the performers, this being the third concert given by the orchestra, an organization of thirty members, formed last spring.

## MARCH ORGAN RECITALS AT CITY COLLEGE.

On consecutive Sundays and Wednesdays, four o'clock, during the month of March, Prof. Baldwin continues his organ recitals in City College, that of March 2 being his 939th. He plays compositions and arrangements for the organ by composers of all nations, usually including one or more by an American composer on each program. Such composers this month are R. S. Stoughton, Felix Borowski, Homer N. Bartlett, Herbert Sanders, Alexander Russell, Harry C. Banks, Jr., Eugene Thayer, Rene L. Becker, Seth Bingham, and Henry L. Vibbard. The March 23 recital will be devoted exclusively to excerpts from Wagner operas—Lohengrin, Tannhäuser, Tristan and Isolde, The Mastersinger, Götterdämmerung and Parsifal.

## AMERICAN ACADEMY'S THIRD PERFORMANCE.

February 26 senior students of the American Academy of Dramatic Arts gave Close the Book, a comedy (Susan Glaspell) and Not So Long Ago, comedy (Arthur Richman). Eight young actors took part in the first, and a dozen in the second, the latter being especially well given. PIRANI'S HEIDELBERG'S CASTLE AT METROPOLITAN CONCERT.

Eugenio Pirani's orchestral suite, Heidelberg's Castle, in four parts (Medieval), was played at the Metropolitan Opera House concert of February 24. The work is subdivided: Arrival of the Guests, Love Scene on the Terrace, Old Fashioned Dances in the Great Hall, and Bacchanale in the Wine Cellars. The reception of the work and its success was altogether gratifying to the composer, a well known Brooklyn musician.

## Paderewski Resting for Two Weeks

Paderewski went to his California home at Paso Robles for two weeks' rest following his recital in San Francisco, February 29. He will resume his tour at Medford, Ore., on March 18, the route taking him to Portland, Ore., March 20; 22, Tacoma, Wash.; 24, Vancouver, B. C.; 26, Seattle, and Spokane on March 29.

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## NEW QUARTET FOR CINCINNATI

Four Members of Orchestra Organize Musical Group—  
Orpheus Club Gives Second Concert—Orchestra  
Performs for Musicians' Service Fund—  
Other News

Cincinnati, Ohio, February 22.—Additional laurels have been showered musically upon Cincinnati by the addition of a new organization, or if not new in the sense of performers, at least as a new unit. Four leading musicians of the city—all members of the Cincinnati Symphony Orchestra—have organized the Cincinnati Symphony Quartet and gave their first concert on February 13 in the Roof Garden of the Hotel Gibson. The members of this new group are Emil Heermann and Sigmund Culp, violins; Edward Kreiner, viola, and Karl Kirksmith, cello. Their program was made up of chamber music of difficult character, and included the Beethoven quartet, Opus 59, in C, and a quartet in E flat, Opus 4, by Leo Weiner. The playing of both numbers won new plaudits for the performers.

## ORPHEUS CLUB

The second concert of the season was given by the Orpheus Club on February 14, at Emery Auditorium, under the direction of Prower Symons. On the program were such numbers as Waken, Lords and Ladies Gay, by Gaines; the Golden Calf, from Faust, by Gounod, and Song of the Volga Boatman. The program was well rendered and the soloist, Jeannette Vreeland, dramatic soprano, was gratefully received. Included in her songs were Nightingale Lane, by Barnett; A Memory, by Ganz; When Cecilia Sings, by Moir, and others. The accompaniments were played by Charles J. Youdg.

## BENEFIT CONCERT BY CINCINNATI SYMPHONY

A novel program was given at Emery Auditorium on February 15 by the Cincinnati Symphony Orchestra under the direction of Fritz Reiner. It was a benefit concert for the Musicians' Service Fund and contained Faust music by Liszt and Wagner. The features were the Wagner overture from Faust and the symphony of the same by Liszt. Dan Beddoe, Cincinnati tenor, sang the solo parts, ably assisted by the Orpheus Club under the direction of Prower Symons.

## NOTES

The East High Community Opera Club, under the direction of Joseph Surdo, appeared in the Gilbert and Sullivan opera, The Pirates of Penzance, at the East High School auditorium on February 15 and 16. Those appearing in the principal roles on February 15 were Helen Kessing, Richard Pavey, Edith Steller, Idea Wendel, Gwendolyn Lockland, Helen Nugent, Howard Fuldner, Frank MacNeill, Norman Fehl and Nelson Gampler. On February 16 the principals were John Cosby, George Schwaegerle, Helen Whitacre, Margaret Baker, Ruth Grove and Hilda Meyer.

Plans have been perfected to the end that Cincinnati will have another season of grand opera during the coming summer at the Zoo Gardens. Ralph Lyford, who for the past few seasons has been the director of this musical undertaking, will again act in that capacity. The season will run for eight weeks. Mr. Lyford has gone to New York to plan for the singers, costumes, royalties, etc.

The Cincinnati Conservatory Orchestra, under the direction of Ralph Lyford, gave its third concert of the present season, on February 16 at Conservatory Hall. The program served to introduce several soloists, Agnes Trainor, soprano; Jean Frances Small, pianist, and Heiman Weinstein, violinist. The opening number was the second symphony by Beethoven. Miss Trainor, a pupil of Dan Beddoe, sang an aria from Herodiade by Massenet. This was followed by a new composition of Inez Cusac, a student in the composition class of Mr. Lyford, called Danse Naive. Heiman Weinstein played the Karłowicz concerto for violin. The concert terminated with a fine presentation of Liszt's Hungarian Fantasy for orchestra and piano, the solo part played by Jean Small, pupil of Frederic Shailer Evans.

The Cincinnati Symphony Orchestra has been on tour for some days visiting a number of cities including Dayton,

O.; Wheeling, W. Va.; Pittsburgh, Pa.; Zanesville, O., and Marietta, O.

Memories Musical of Yesteryear was the title of a musical sketch presented by Clara Heflebower on February 20 at the Women's Club music department. It was under the direction of Mrs. James N. Vermilya and Mrs. Heflebower, committee for the day.

A concert was given at the Academy of Notre Dame of Providence, on February 20, in which a number of pleasing musical selections were rendered by Helen Kessing, soprano; Umberto Neely, violin, and Mrs. Raine, piano.

The Eta Chapter of the Delta Omicron Sorority of the College of Music held its annual banquet and initiation at the Hotel Gibson on February 6.

Howard Wentworth Hess of the College of Music directed a special program at the Hotel Alms on February 19, works of Bach, Handel, Haydn and Mendelssohn being given. The soloists were Carrie Schaefer, Mary Swainey and Lydia Mayer, sopranos; Matilde Brooks and Mary Elizabeth Yager, contraltos; Fenton Pugh, tenor; Richard Knost, baritone, and Leland Sheehy, bass. Mr. Hess played the accompaniments.

The Omicron Chapter of the Phi Mu Alpha, Sinfonia Fraternity of America, celebrated its tenth anniversary with a musicale at the Cincinnati Conservatory of Music on February 19. The program was made up of American compositions.

## Anna Hamlin Sings at Short Notice

Anna Hamlin, young American soprano, gave a program of British and American songs at the Brooklyn Music Settlement School on Sunday afternoon, February 17. Frances Peralta, who was to have been the guest of honor of the



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ANNA HAMLIN

afternoon, was unable to appear, and Miss Hamlin was asked to sing in her place only a few hours before.

After a short program by some of the pupils of the school, Miss Hamlin sang songs by Mrs. Beach, Winter Watts, Landon Ronald, Frank La Forge and Roland Farley, and was received with warm and appreciative enthusiasm. Imogen Peay accompanied Miss Hamlin.

## Mrs. Lawson's Success Continues

Franceska Kaspar Lawson, well known for the fine work she has done in concert, oratorio and song recital, sang at

Mitchell Humphries, a violin pupil of Robert Perutz of the Cincinnati Conservatory of Music, appeared in concert on February 14 for the entertainment given by the Jewish Sisterhood. The accompaniments were played by Elaine Hotze, a pupil of Marcan Thalberg.

The eighteenth students' noonday recital of the College of Music was held on February 16 in the Odeon. Pupils from the classes of Romeo Gorno, Mrs. Adolf Hahn, Emil Heermann and Sidney C. Durst were heard.

Mlle. Feodorova presented her pupils in a ballet at Emery Auditorium on February 16.

The St. Cecilia Choral Society gave its third annual concert on February 20 at St. Francis Auditorium. It was under the direction of Frank Mahler.

The Covington Circle, Daughters of Isabella, gave a musical and dramatic program on February 18 and 19 in the Covington Library Auditorium. It was under the direction of Anna Lucas.

Norman Fehl, who directs the community singing in Cincinnati, directed the cantata, The Feast of the Red Corn, given by the Mothers' Club of the twenty-third district school, on February 20. He is a pupil of Thomas James Kelly of the Cincinnati Conservatory of Music.

J. H. Thuman, secretary of the May Festival Association, addressed the members of the Symphony Circle, February 20, on the Russian program played by the Cincinnati Symphony Orchestra during the week of February 18. W. W.

## Massanutten Military Academy in Virginia on February 13, her fifth recital there. February 17 she appeared in Staunton, Va.; February 18 at Shenandoah Collegiate Institute, Dayton, Va.; February 25 at Lonsburg College, North Carolina (second recital); February 26, Roxboro, N. C.; February 28, Chowan College, N. C. (second recital); Bristol, Pa., and March 5 she sang for the Kiskiminetas Boys' School in Pennsylvania. The soprano is having an unusually successful season, meeting with sincere appreciation everywhere she appears in recital.

## Nina Gordani Takes Manchester by Storm

Nina Gordani gave a successful recital in the Theater Royal, Manchester, England, on the evening of February 1. This was her first European appearance, and if the young singer looked forward to the event with any particular trepidation, all fears were early dispelled by the enthusiasm following her first song. The program was one of unusual variety, ranging through several dialects, and in all of them Miss Gordani commanded the sympathetic attention of her audience with the rich quality of her voice and the excellence of her interpretations.

Miss Gordani arrived in Manchester on a Friday evening and three days later, despite the need for rest, was asked by the music director of the Theater Royal to come for an audition. The singer complied and having rendered several numbers was startled as a man rushed down the aisle of the empty building. It was the director and manager of the theater, who offered her an immediate engagement. Miss Gordani preferred a formal entrance and he presented her in this recital.

Not only the audiences, but also the critics, are finding this artist worthy of serious contemplation. Reports of Miss Gordani's success are constantly being brought forth before the public eye after her appearances. To celebrate her second week in Europe she sang before an audience of nearly 3,000, and scored emphatically. She has been the recipient of many flattering offers from various sources, and it will be interesting to watch her rapid progress in the future.

## A Valuable May Peterson Maxim

"The ultimate secret of success is to make the most of what one has" is a valuable May Peterson maxim, so valuable in fact that a recent issue of the Boston Sunday Post used the sentence above the large heading on its first page. Incidentally, the circulation of the Post is Statewide in New England territory.

## Rozsi Varady Plays in Canada

Rozsi Varady, the well known cellist, played in Quebec on February 20, and in Montreal on February 21.

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**Estwald Stresses Proper Breathing for Singers**

In conversation recently with Edna Estwald, concert and opera singer, she stated that in her estimation proper breathing is a very important element in the teaching of singing.



Apeida photo

EDNA ESTWALD

She spoke of a pupil who came to her with some of her internal organs displaced, all due to incorrect breathing. Miss Estwald states that after three or four months of practice in proper breathing, the distress of the pupil had disappeared and the organs assumed their natural positions. The pupil regained her health and was able to resume her professional career. Miss Estwald also states that she has had success with pupils troubled with nodules. She mentioned one student who had a nodule on the left vocal cord, and by teaching her correct breathing the notes in the lower register returned and the nodule disappeared entirely. Miss Estwald believes that tremolos frequently are caused by incorrect breathing.

"If singers would breathe properly," said Miss Estwald, "their singing would improve a great deal. Many tenors and sopranos have trouble with their upper notes because

they do not know where to place the pressure. Frequently they put the tension on the wrong place, the throat, which causes a closed throat and a stiff jaw. This is the cause of pinched notes which are most distressing to listen to."

**Klibansky Students' Activities**

Sergei Klibansky has arranged a number of concerts during March and April at the Battle Hill Club, at a Greenwich church, and the Chatterton Hill Church, White Plains, N. Y. The following artists from his studio will sing: A. Marentze Nielsen, who will give several Scandinavian songs in costume; Louise Smith, contralto; Alveda Lofgren and Gertrude Nelson, sopranos; Cyril Pitts, tenor, and Louis Hann.

Lottice Howell is finishing her successful season with the Hinshaw Opera Company the end of March, after which she will fill a number of engagements in the South. Editha Fleischer will be soloist at a concert in Brooklyn on March 19. Miss Fleischer, Mizzi Delorm and Walter Jankuhn sang in Baltimore and Philadelphia on February 19 and 20. Emilie Henning Mahar appeared in a concert on February 14 at the State Street Presbyterian Church in Schenectady, where she received flattering press notices, commending her beautiful voice and artistic interpretations; on March 23, she will sing at a concert in Chicago.

Mr. Klibansky gave another of his pupils' recitals at the American Institute of Applied Music on February 29.

**A Change of Program**

There will be an entire change of program in the fourth concert of the Artists' Series of concerts at Carnegie Hall, which is to be given on the afternoon of March 14 in aid of the Association of Music School Settlements. Due to the fact that it will be impossible for Mme. Matzenauer and Mme. Easton to be in New York on that date, the performance of Dido and Aeneas by the Friends of Music, in which they were both to have sung the leading roles, will not take place. Instead there will be a joint recital by Elena Gerhardt, soprano, who will be accompanied by Coenraad Bos, and Erna Rubinstein, violinist, assisted by Frank Sheridan at the piano. This concert will mark the last appearance for the season of Mme. Gerhardt, and will be the only appearance this season of Miss Rubinstein.

**Alfred Fasano Busy**

Alfred Fasano, cellist, is signed up for a number of concert dates in the near future, among them being: March 24, Lockhaven, Pa.; 25, Pittsburgh; 26, Edinboro; 27, New Brighton, and April 8, Wilmington, Del. Mr. Fasano has been warmly received both by public and press wherever he has played, and his art is evidently receiving practical appreciation.

**To Mr. and Mrs. William Thorner**

Mr. and Mrs. William Thorner were made happy on Friday, February 15, by the arrival of a little daughter, who has been named Clare Tania. Mrs. Thorner and the new arrival are both doing splendidly.

**Helene Adler Wins Admiration on Tour**

Helene Adler, winner of the young professional singers' contest held by the Federated Music Clubs of America, has



Photo by Blank-Olsen Studios

HELENE ADLER

met with great success on her first engagements in the State of Pennsylvania. At a recent concert in Allentown, the Morning Call wrote as follows:

Allentown has seldom if ever heard so excellent and so appealing an artist—in the true sense of the word—as this glorious soprano who presented a concert program last evening in the High School auditorium, appearing under the auspices of the Arion Society. The concert was the second of the Arion course, but second to none in the sheer enjoyment it afforded the audience. . . . Her voice proved a dramatic soprano of beautiful timbre, rich, vibrant and colorful and altogether pleasing. The ease and power with which she soared to beautiful high notes won her audience but also appreciated were the subtle evidences of her training.

Miss Adler contributed a charming group of popular ballads. The Answer by Terry and Homing by Del Riego, happily adding to them an exquisite Puccini aria, O mio babbino caro from Gianni Schicchi. In her later group she sang the lovely Depuis le jour aria from Louise by Charpentier with more warmth and coloring than Allentown has heard for some time, Tea Yeux, Rabey, and Wake Up, Phillips, following the last bright number with Love's on the Highway for an encore.

Miss Adler is an artist pupil of William S. Brady of New York.

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## CHICAGO AUDIENCE PAYS GALLI-CURCI GREAT TRIBUTE AT HER FAREWELL CONCERT

Auditorium Crowded and Many Turned Away—De Pachmann, Civic Orchestra, Goldie Gross (Debut), Beethoven Trio, Abraham Sopkin (Debut), Jacques Gordon and Lee Pattison, Henry Cowell (Debut) Give Programs—Apollo Musical Club Presents Bach's Passion—Claire Dux Soloist with Symphony Orchestra—Conservatory, School and Studio Notes—News Items

Chicago, March 1—Seven concerts took place last Sunday, but only the most important ones were attended by the representatives of this paper. Those deserving attention were the recitals of De Pachmann, Goldie Gross, the Beethoven Trio, and the Civic Orchestra in the afternoon. Galli-Curci had the evening to herself and entertained a record crowd at the Auditorium.

### DE PACHMANN.

DePachmann returned to the Auditorium for his second recital this season, and with his bag of tricks entertained the listeners, whose laughter and applause evidenced their enjoyment. The recital was under F. Wight Neumann's direction.

### CIVIC ORCHESTRA.

Under the direction of Stock and Delamarter the Civic Orchestra played a well arranged and interesting program brilliantly.

### GOLDIE GROSS.

Another young violoncellist emanating from the well known Hans Hess studios to make her debut here this season is Goldie Gross, who made her initial bow before a large audience at the Studebaker Theater on Sunday afternoon, under F. Wight Neumann's direction. Miss Gross goes about her task with assurance and sets forth renditions that are both well thought out and beautiful. Technique that is clean-cut, musical understanding and intelligence and a tone of most agreeable quality that vibrates and carries well, are a few of the qualities in Miss Gross' make-up which make her a young artist to whom it is a pleasure to listen. Added to this is a lovely stage appearance, which is to the eye what her playing is to the ear—admirable and most pleasing. Her auditors liked her and showed it in no small way. Miss Gross should go far on the road which leads to success. Gladys Cable, soprano, shared the program and won hearty applause after each group. Both recitalists had the able assistance of Preston Graves at the piano.

### THE BEETHOVEN TRIO.

The second of the three programs of chamber music by the Beethoven Trio took place in the drawing room of the Cordon Club and was listened to by a large, appreciative and attentive audience. The series of three chamber music programs being given by M. Jennette Loudon, pianist; Philip Kaufman, violinist, and Theodore DuMoulin, cellist, will no doubt add prestige to those three excellent musicians, whose ensemble playing reflects not only fine musicianship, but also the result of careful preparation. The second program was made up entirely of French works. It contained Vincent D'Indy's trio in B flat, Ravel's The Fairy Garden from Ravel's Mother Goose, Faure's Cantique de Racine (which

after insistent applause had to be repeated), the Presto from Saint-Saens' F major trio and Ravel's very effective and very difficult Spanish Hour.

The Beethoven Trio is an organization of which Chicago is justly proud. Its founder, M. Jennette Loudon, a very serious musician, a deep student and a chamber music enthusiast, has presented with her associates very well built programs in which novelties are often found, and the response of the public year after year must be most gratifying to the Beethoven Trio's personnel. Indeed, there is no organization in Chicago more deserving patronage, and devotees of chamber music should buy seats for the last concert, March 30, and subscribe for the next series as soon as announced. So much space has been given here to the Beethoven Trio itself that it does not seem necessary to review the performance of the three artists.

### GALLI-CURCI.

Recently it was published in a daily that twenty thousand seats had already been sold for the two concerts that Galli-Curci will give in London, England, next November, and this startling news item should not at all surprise Chicagoans, as many of them were turned away from the Auditorium last Sunday night, when the famous diva bade farewell to the home of her first American triumph for two years. The vast Auditorium, of course, was completely sold-out. Row after row of chairs had been placed on the stage and those who had to sit in the orchestra pit had only a chance to hear, as the chairs were so close together that a view of the stage for those in the first-rows must have been an impossibility. The throng that had assembled at the Auditorium gave the famous soprano a rousing reception when she first appeared on the stage and that triumphant entrance was such a genuine tribute for the singer that she could not restrain from showing her emotion and her pleasure in facing once more a beloved audience. Galli-Curci has seldom before been in such splendid mood. She was all smiles throughout her program. She bestowed a few on the audience and many on her husband, the modest Homer Samuels, who, as ever, played for the singer splendid accompaniments and no less excellent ones for the flutist, Berenguer. It seems a little late at this time to analyze Mme. Galli-Curci's singing. She is, no doubt the reigning queen of the opera as well as the concert platform. The public loves her and does not care what numbers she chooses to entertain them. They take everything she offers with joy, and they respond to her singing with vociferous plaudits, and the ovations she received on this occasion were addressed as much to the woman as to the singer.

### APOLLO MUSICAL CLUB.

The Apollo Musical Club presented Bach's Passion according to St. Matthew for the first time in nine years on Monday evening, February 25, at Orchestra Hall. The Apollos had the support of five well chosen soloists, the Chicago Symphony Orchestra and Edgar A. Nelson at the organ, and Harrison M. Wild, the distinguished conductor, was at the director's stand. Bach's Passion will be two hundred years old in a few years and really the ravages of time have made the work so tedious that it would be well for the Apollo Club to take it from its repertory, as the music hall is no longer a place for that religious work, which should be heard only in churches. The soloists were excellent, but they had no opportunity to win the applause of the public, as, for the most part they had only recitatives to sing. This they did with much understanding of the music and sang

the English text so well that the printed words were made unnecessary. Here are five American singers who believe that the English language is singable and they enunciated so well that every line was understandable.

Richard Crooks, tenor, had the most important part. He sang not only with great beauty of tone, but also the dignity and authority that befits an oratorio singer. Mr. Crooks strengthened the splendid impression he made here previously, and the Apollo management is to be congratulated to have brought him back to Chicago. John Barclay, a singer who has been much feted in and around Chicago, disclosed anew his beautiful organ and interpretative gifts in a manner completely in his favor. Burton Thatcher, also popular in Chicago, where he teaches at the Chicago Musical College, seemed a little tired, as his voice sounded hollow and there was little music in his organ, yet he delivered his lines with that surety expected from a well versed oratorio singer. Else Arendt, who is always in great demand, showed conclusively the reason oratorio societies throughout the land seek her services. Endowed with a beautiful voice, she knows how to use it and to put feeling even into such arid music as Bach has written for the soprano in his Passion. Mary Weleh is another singer whose activities have been many this year, and hearing her in the small contralto part one well understands the quick growth of this young artist, as her singing was well nigh perfect.

The Apollos sang well. Harrison M. Wild conducted with great fervor and authority.

### ABRAHAM SOPKIN'S DEBUT.

Abraham Sopkin, the American violinist, who has won encomiums in Europe and more recently in the East, came back to the city where he received his musical education, to make his debut. A large audience had assembled at Orchestra Hall on Tuesday evening, February 26, to greet the young man who had left many friends in this city before journeying to Europe where he studied with Auer. Known as a studious pupil while at the American Conservatory, having learned much from that serious musician, Adolf Weidig, Sopkin has made big strides in his art. Sopkin has fulfilled every expectation of his teachers and friends. He is now a fine artist and, though yet in his early twenties, he may be ranked among the great violinists of the day. Throughout the course of his program he gave entire satisfaction. His two first numbers were the only selections heard by this reporter—Tartini's Devil's Trill sonata and Tchaikowsky's concerto. Sopkin draws from his violin a tone of beautiful quality and of large volume, now cello-like, now flute-like. His reading of the Devil's Trill sonata was colorful and most interesting. He played this difficult number with much agility and sincerity. Throughout the opening number he had the audience in the hollow of his hand, and at its conclusion the enthusiastic demonstration must have left no doubt in his mind as to the pleasure his first Chicago audience derived from his playing. In the Tchaikowsky concerto all the fine qualities noticed in the Tartini selection were again revealed to best advantage. In this number a string broke, which necessitated a halt for repair, but that unavoidable accident in no way ruffled the young violinist, who calmly left the stage, replaced the broken string and came back a few minutes later and resumed his playing with the same assurance and the same fine effect. Sopkin is a very clever musician, one whose future should be bright and whose popularity is assured, for besides playing extremely well on his violin he has also a pleasing personality that will endear him to the American public.

Before the concert, Frederick J. Wessels, who, with

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Henry E. Voegel, managed the concert, came to the stage and informed the public that Joseph Brinkman, the accompanist announced, was unable to reach Chicago in time for the concert and that at the last moment Leon Benditsky, one of Chicago's best known accompanists would take his place. Sopkin was very fortunate in securing the services of Mr. Benditsky, who played admirable accompaniments. Benditsky is one of the five Chicago accompanists that this office always endorses, and recommends. The balance of the program included Fibich's Poem, Schubert-Kreisler ballet music from Rosamunde, Korngold's Garden Scene and Hornpipe from Much Ado About Nothing, Wieniawski's Capriccio Valse and Souvenir de Moscow. Sopkin will, no doubt, be heard often in Chicago, and the thought of hearing him soon again is most pleasurable.

#### YOUNG HANS HESS PUPIL TO MAKE DEBUT.

Lillian Rehberg, a very gifted young cellist, will make her debut in a recital at the Fine Arts Recital Hall, Tuesday evening, March 4, under the direction of Rachel Bussey Kinsolving. Miss Rehberg, who is the youngest of the Hans Hess pupils to appear in recital this season, came to him when only eleven years old. Realizing her exceptional gifts for the cello, and her constant progress in her work, Mr. Hess decided that she would be ready to make her professional debut in five years' time, which prophecy is now fulfilled. Besides a large repertory of smaller compositions, Miss Rehberg has at her command concertos by Saint-Saens, Dvorak, Romberg, Goltzman and the Variations Symphoniques of Boellman. The Goltzman and Boellman works will be played at her recital, and also numbers by Boccherini, Schumann, Popper and Godard.

#### GLENN DILLARD GUNN SCHOOL NOTES.

Instead of the usual Saturday recital by students, on March 1, Lee Pattison, distinguished American pianist, of the faculty of the Gunn School of Music, and Jacques Gordon, concert master of the Chicago Symphony Orchestra, and of the American Conservatory faculty, gave an interesting program for the students, faculty and friends of the Gunn School.

Moriz Rosenthal, who opened his mid-winter master classes at the Gunn School this week, was so impressed by the quality of the playing submitted to him by the young professionals of Chicago that he has agreed to make a second visit to the Gunn School. He will return April 6 and the interest in this announcement indicates that there will be a large registration, especially in the interpretation classes.

#### WALTER SPRY'S NEW COMPOSITION.

A new Easter anthem, Awake, Thou That sleepest, by Walter Spry, has been published by the Clayton F. Summy Company. Mr. Spry celebrated his birthday anniversary last week, a party having been given by Mr. and Mrs. Edwin Goetz at their home in honor of this well known pianist and teacher. Mrs. Goetz is one of Mr. Spry's most talented students.

#### LOUISE ST. JOHN WESTERVELT'S PROFESSIONAL PUPILS.

Two students of Louise St. John Westervelt, who are very successful in the professional field, are Geraldine

Rhoads, contralto, and Marion Capps, soprano. Miss Rhoads was one of the soloists at Glenn Ellyn when the Columbia Chorus gave a concert there on February 19. Besides a group of solos Miss Rhoads also sang the solo part in the chorus, Serenade by Schubert, and the combination of chorus and solo voice was especially lovely. Miss Capps sang at a concert given by the Mu Iota Chapter of Mu Phi Epsilon Sorority at the La Salle Hotel, February 16. On February 20, Miss Capps sang for the radio in Oak Park and is to sing again for the same station, February 27.

#### JACQUES GORDON AND LEE PATTISON IN RECITAL.

Jacques Gordon and Lee Pattison joined forces in a concert given under the auspices of the American Conservatory at Kimball Hall on Thursday afternoon, February 28. The program contained Bach's sonata in E and Ildebrando Pizzetti's toccata for violin and piano. The same program was repeated on Saturday afternoon by these artists at the Glenn Dillard Gunn School of Music.

#### LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

The studio musicale of Saturday, February 23, was sung by Frieda Eckland Scherstrom and Katherine White, sopranos, assisted by Margaret Dirks, pianist.

Louise St. John Westervelt conducted the Columbia Chorus at a concert at Glen Ellyn, February 19. The soloists were Geraldine Rhoads, Marion Capps, Aldo Del Missier, Lillian Rankin, Elizabeth Houston and Marian Carlisle.

#### CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College presented a concert on Sunday afternoon in Central Theater with a program given by students in the piano, violin and vocal department, and with the Civic String Quartet as guest artists. Marguerite Moon, student of the piano department, was one of the soloists at Medinah Temple last Sunday at the regular musical lecture given under the auspices of the Shriners. Irene Zinter, also studying at the College was soloist last Sunday at a concert given by the Bethel Evangelical Church. Mrs. P. J. Sengstock, student of Eduard Dufresne, appeared in a program before the Desplaines Woman's Club last Monday. Thomas L. Smith, student of Theodore Kratt, has been appointed organist and baritone soloist at St. Leo's Church. Cora Naomi Edwards, student of vocal art and piano at the College, has been given a contract by Miss de Marco, director of the Lyceum and Chautauqua department, for a Mutual Morgan Chautauqua tour this summer.

#### HENRY COWELL'S DEBUT HERE.

Henry Cowell, composer-pianist, who made his New York debut at Carnegie Hall on February 4, bowed for the first time to a Chicago audience on February 28, at Fine Arts Assembly Hall, where a large gathering, made up mostly of musicians, received the newcomer with marked enthusiasm. In the MUSICAL COURIER of February 14 was a long review from the pen of one of America's well known writers, and what was then said will stand, and readers who are interested are referred to that review.

#### DOROTHY GREATHOUSE IN DEMAND.

Dorothy Greathouse, coloratura soprano, is much in demand. It seems that not a week passes since she made her

debut at Lyon & Healy Hall, under the management of Harry and Arthur Culbertson, that this office does not receive a list of new dates for this gifted young singer. She has just been engaged to appear at the Kimball Hall Artists' Series for the week of March 14. On March 30 she will be heard in oratorio numbers at the Ebenezer Lutheran Church here, and she has just been engaged by the Henderson Brown College of Arkadelphia (Ark.) to sing the soprano role in the oratorio, Hiawatha, during the May festival in that town, which is scheduled to take place around the first of May.

#### COLUMBIA SCHOOL NOTES.

Walter Spry presented members of his class in recital in the School Recital Hall on Friday night, February 22.

Louise St. John Westervelt is conducting very strenuous weekly rehearsals with the chorus in preparation for the concert at Kimball Hall, Wednesday night, March 12. The assisting soloist will be Parthenia Vogelback, pianist.

Mu Iota Chapter of Mu Phi Epsilon held its bi-monthly meeting in the School, February 27.

Margaret Farr, a member of the faculty, has been appointed musical director of the Oak Park Arms Radio Station. On February 28, a program was broadcasted by students of the school. Those on the program were Opal Felkner, Adeline Berstein, Joseph Serpico, Vivian Rankin and Jessie Carter.

Clare Osborne Reed, director of the school, gave a studio musicale March 1, when she presented several members of her class in a program.

#### NEW STURKOW-RYDER COMPOSITION OUT.

Twelve dances for violin and piano by Sturkow-Ryder have just been published by the McKinley Music Company. It is said to be the only book on the market for violin and piano which contains a dance for every major key for violin. There are six classic dances and six modern. The first edition will probably be used up in a short time, so great has been the demand for the new work, which will be reviewed in this paper in the near future.

#### FLORENCE TRUMBULL ENTERTAINED BY MRS. THAW.

While in Boston, Florence Trumbull, pianist, was entertained by Mrs. Edward Thaw (nee Jane Olmstead). Mrs. Thaw, a splendid pianist herself, was one of the most beautiful, vivid and talented pupils ever in the Leschetizky classes. She was a colleague of Clara Clemens Gabrilovitch, Arthur Shattuck, Katharine Goodson and Ethel Newcomb.

#### BUSH CONSERVATORY NOTES.

Edgar A. Nelson, one of the busiest of Chicago's successful musicians and a member of the Bush Conservatory faculty, is planning an impressive memorial concert to the memory of that popular artist, Gustaf Holmquist, on May 7. The concert, in which the combined choirs of the Swedish Choral and Sunday Evening Clubs will be used, will be given in Orchestra Hall. 300 voices under the direction of Mr. Nelson's capable baton, accompanied by the Chicago Symphony Orchestra, will sing Verdi's Requiem Mass.

(Continued on page 64)

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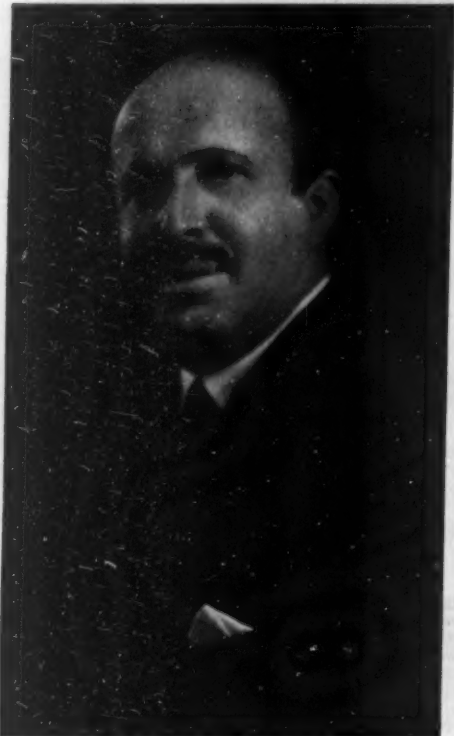
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### Alexander Nakutin to Present More Artist-Students

Alexander Nakutin, the Russian voice instructor and coach, has become widely and favorably known since coming to Chicago as the result of his teaching, and is ranked among leading voice pedagogues.

It appears that Mr. Nakutin has attained his present standing and large clientele through painstaking and conscientious work and the carrying out of his policy of continuing no pupil who does not prove worthy of his tuition or is not willing to cooperate and work with him. He has given at least three artist-students recitals from season to season in Kimball Hall, in which building his studio is located, and has brought out many students, it is said, who



ALEXANDER NAKUTIN

are now enjoying professional positions and he has constant applications for others.

The following program to be heard March 9 is an example of his endeavors: H. Shapiro will be heard in Medvedieff's The Young Mother, and Glinka's The Lark; Bernice Waite in Tchaikowsky's Cradle Song, and Huerter's Pirate Dreams; Lillian Pinkovitch in the Brahms Lullaby and Logan's Fallen Leaf; Mary Cohen Greenberg in Arensky's The Sad Little Bird, The Child and the Butterfly and the Cradle Song; Eleanor Goldberg in Farewell by Franz and Rubinstein's The Spring's Blue Eyes; A Far-off Tide by E. Martin and Supposing, by Bischoff, will be sung by Jeannette Bragin; Gertrude Ben-Amy will be heard in Delibes' Bonjour Suzon and Rotolo's The Dying Flower; Helen Albert in Zimbalist's Two Folksongs of Little Russia and Gretchaninoff's Slumber Song; Cantor A. Kritiz in Malashkin's Youth and Hirschbein's On the Way; Elsie Aronson will sing Spohr's Rose Softly Blooming and Sanderson's Until; Bernard Human will be heard in Tirindelli's Absent and Gastaldon's Forbidden Music; Sareta Belle Berman in Gounod's Flower Song and Kramer's The Last Hour; George B. Bizzelle in Grieg's The Old Story and When the King Went Forth to War by Koenneman; Marjorie Burroughs Lee in Woodman's Ashes of Roses and Welleby's Coming Home; Violette S. Weil in Gilbert's Two Roses and E. Martin's All for You; Dan Scurlock in Haydn Wood's A Brown Bird Singing and Puccini's Che Gelida Manina; Ella Banta in Tosti's Aprile and Rachmaninoff's Ebb and Flood; Francis A. Iannelli in Il Lacerato Spirito by Verdi and Two Grenadiers by Schumann; Helen Golden will be heard in Berlioz' Absence and Verdi's O Don Fatale; Jacob H. Stillerman in The Mirror by Ferrari and Don Carlos by Verdi; Jenny Podolsky in

Tchaikowsky's Paulines and Leoncavallo's Mattinata; John Clark will be heard in Mendelssohn's "O God, Have Mercy and Roberts' A Road Song; Helen Ornstein in Massenet's Elegie and Tchaikowsky's Adieu Forests; Morte di Marguerite from Boito's Menisfofele and Autumn Leaves by Florence Lowenberg, will be sung by Mary Jane Todd; Isabelle Schuham will be heard in Rose of My Heart by Lohr and Buzzi-Peccia's Lolita; Eleanor Wilson will sing Tipton's A Spirit Flower and Gretchaninoff's The Snow Drop; Still wie die Nacht by Bohm and the Habanera from Bizet's Carmen will be sung by Isabelle Yalkovsky; Edith Seewald will be heard in Mozart's Voi Che Sapete and Brogi's Lullaby and the program will end with a duet from Il Trovatore by Verdi, sung by Miss Podolsky and Mr. Scurlock with Mabel Stapleton at the piano.

Helen Golden, whose name appears among others, has received all of her tuition from Mr. Nakutin. An audition was given her by Rosa Raisa, the distinguished prima donna, who praised both her voice and school in unmeasured terms and strongly advised her to prepare for the operatic stage. Mme. Raisa endorses Mr. Nakutin as a pedagogue in the following, over her signature: "I appreciate the opportunity to recommend Alexander Nakutin as a vocal teacher of the highest standing and ability. (Signed) ROSA RAISA."

### Frederik Frederiksen Scores on Tour

Frederik Frederiksen, organizer of the Chicago Scandinavian String Quartet, has just returned from a highly successful three weeks' tour with Florence Macbeth, scoring high press praise. The Davenport (Ia.) Daily Times said:

Another musical feature of the evening was the artistic rendition of the andantino and allegro, op. 1, in F minor (Svendsen), given by the Scandinavian String Quartet. Following insistent applause, the quartet contributed the colorful Swedish song, Ack Verneland du Skona.

The critic on the Kansas City (Mo.) Journal wrote:

The Scandinavian String Quartet played together with the unity of the artistically congenial. In the andantino and allegro in F minor by Svendsen they offered chamber music interpretations which are heard but seldom in these days.

In the same city the critic of the Times wrote:

The Scandinavian String Quartet played with finish and spirit the Svendsen composition, after which the audience insisted upon an encore.

In Shreveport (La.) the quartet was also well received, as, according to the Times of that city, "The Scandinavian String Quartet deserves honorable mention, the ensemble work being above criticism and each member of the quartet an artist."

The Houston (Tex.) Post wrote:

The Scandinavian String Quartet played remarkably Svendsen's andantino and allegro in F minor, full of charm and not over-familiarised proof, a good medium to show just what measure of artistry the quartet could demonstrate and it came up to a high standard. The dark color of the first movement was well indicated. The allegro was smooth and never thin in quality. For a well merited encore, the quartet gave an exquisite old Swedish folk song.

The Houston Dispatch said: "The quartet played with excellent ensemble and beautiful tone quality."

The Chronicle of Houston voiced its opinion as follows:

Exquisite music was played by the Scandinavian Quartet. In the delicately lovely music of Svendsen as presented in an andantino movement and the allegro in F minor, their playing was entrancing and they had the good taste to carry over the same mood into their encore.

### Esther Harris Brings Out Many Young Pianists

It is a well known fact that Esther Harris, head of the Chicago College of Music, has had most unusual success with children and that she has presented a great number of young children to the public in concerts, featuring both solo numbers and concertos with orchestral accompaniment. These youngsters have ranged from the ages of five to fifteen years. Although she also teaches adults with splendid results, Miss Harris prefers to devote her efforts to children, and the many artistic exponents of her method repay her.

"I do not believe that a pupil should be presented to the public unless he or she has studied at least four years with one teacher. Nor should a teacher claim a pupil as his or hers unless that pupil has studied at least that length of time with them," said Miss Harris in a recent talk. "There has developed in the music profession a ring of dishonest teachers, who, by offering free scholarships to successful, talented pupils of other teachers hope to lure them away from the instructor who, by her untiring efforts has made these pupils worthy of praise and recognition. I do not claim a pupil as mine until he or she has studied with me for no less than four years. Take the case of Gertrude Weinstock, now Gitta Gradova, who has recently scored much success in New York recitals. Miss Weinstock came to me when a very young child and studied with me for seven long years, taking from two to three lessons a week. Yet I did not bring her out until she had been with me four years. While under my tutelage Miss Weinstock

learned thirteen concertos and about one-hundred-odd pieces and had played several times in concert with orchestra under the auspices of the Chicago College of Music. She also studied one year with Maurice Aronson, who was then con-



ESTHER HARRIS AND HER ARTIST PUPIL, Mildred Waldman, who will play a program of four concertos and nineteen solos with orchestra in Chicago.

nected with the school, and studied harmony and theory with Isadore Buchalter, and still continued her lessons with me."

Miss Gradova is only one of the many pupils who have proved a credit to Miss Harris. Another is little Mildred Waldman, the child pianist, who is to appear in concert in Chicago on Sunday afternoon, March 16, at the Studebaker Theater, under F. Wight Neumann's direction, playing with an orchestra made up of members of the Chicago Symphony Orchestra, a program containing four concertos and nineteen solo numbers. Mildred has recently played in recital in Bloomington (Ill.) and Flint (Mich.). In commenting upon her performance, the Flint (Mich.) Sunday Journal called her "the phenomenal child pianist" and went on to say: "the Society is to be complimented upon procuring such an artist as Miss Waldman. She was very well received yesterday and her selections played were unheard of for a child of her years. Her program is entirely the work of an advanced pianist. Her manner and playing were nothing short of marvelous."

Esther Harris is recognized as one of the most successful piano teachers in Chicago, and her pupils have won high comment from public and press.

### Cincinnati Conservatory Offers Scholarship

Columbus, Ohio, February, 29.—Vernon Riegel, superintendent of public instruction of Ohio, has just been advised by Burnet C. Tuthill of the Cincinnati Conservatory of Music, that the latter's school is offering a scholarship valued at \$200 as a prize in the second annual music memory contest that is now in progress throughout Ohio and the finals for which will be held in Columbus, March 29.

In presenting the prize, Mr. Tuthill said: "The prize is to be taken out in tuition by a high school graduate during the first year after his or her graduation from high school, making it possible for a freshman to win this prize, as the scholarship will hold good until the winner graduates."

Another evidence of co-operation in the promotion of the second annual music memory contest on the part of the Cincinnati Conservatory of Music is that it has agreed to broadcast as many numbers included in the music memory contest list as possible. The stations this institution will use are WLW and WSAI. Students and faculty members will take part in radio programs featuring music memory compositions. T. T. F.

### Peterson Sings for New York Life

Recently May Peterson gave a recital for the Agency Directors' Convention of the New York Life Insurance Company. Besides the fifteen programmed numbers, the soprano repeated four and gave five extra ones.

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The American Academy in Rome—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

New Jersey State Hotel Men's Association—\$150 to lyric writer and \$150 to composer of "booster" song to exploit New Jersey. Contest ends April 1. For further details address Victor Jacobi, Lennox Hotel, Newark, N. J., or the MUSICAL COURIER.

Southern Choir and Choral Competition—To take place at Converse College, Spartanburg, S. C., on April 12, for amateurs residing in South Atlantic States. Apply for entry blanks before March 15 to the Director, Converse College, Spartanburg, S. C.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars, apply to Mrs. T. F. Plummer, Andalusia, Ala.

San Antonio Musical Club—Compositions for chorus, song cycle, duet, anthem and piano—prizes \$100 and \$50 for each. \$100 for violin or other strings, solo or ensemble, composition. Manuscripts must be sent by April 1 to Mrs. J. W. Hoyt, 321 W. Craig Place, San Antonio, Tex.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond Ave., San Antonio, Tex.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Estey Organ Company—Scholarship in organ playing at school of music in Fontainebleau, France, awarded to recipient of highest marks in Guild Fellowship examination in cities from Boston to San Francisco on May 15 and 16.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszewska at summer session. Trial on June 11. Also \$200 scholarship in second annual music memory contest in Ohio; finals held in Columbus, March 29. For application write Bernet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Lindsborg, (Kan.) Messiah Festival—Prizes for piano, organ, violin, voice, expression and girls' glee clubs in cash and scholarships. Competition takes place April 14-19. For application blanks write Dean Oscar Lofgren, Bethany College, Lindsborg, Kan.

### The Crown of Life Heard for Third Time

George B. Nevin's cantata, The Crown of Life, was presented on February 23 for the third time at the West End Collegiate Church, New York.

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## LEVITZKI AND MORINI WIN HAVANA'S PRAISE

### String Quartet Gives Fourth Concert

Havana, Cuba, February 19.—The String Quartet of Havana gave its fourth annual concert, playing with its usual expression, life, and vivacity; Mrs. Fidelma G. de Torroella was the assisting pianist. She again revealed the admirable qualities of her playing, which includes a polished technique, tone, and a sense of color that at once makes itself felt. The quartet was warmly applauded.

#### MISCHA LEVITZKI.

Mischa Levitzki played here under the Pre-Arte Musical Society. He was engaged for two recitals and had so great a success that the public requested one more recital which was given with extraordinary éclat.

#### ERIKA MORINI.

This unsurpassed violinist has magnetized the members of the Pre-Arte Musical Society, who paid her a sublime tribute. Rarely have we had the opportunity of hearing such a wonder.

### Double Bill of Ballet Pantomime

A double bill of ballet pantomime opens at the Neighborhood Playhouse tonight, March 6. It consists of Buffoon (known as "Chout"), by Sergei Prokofieff, the Russian composer, and an Arab Fantasia, with traditional music assembled by a young Arab composer, Anis Fuleihan.

Buffoon! is a farcical pantomime ballet, which describes the grotesque prank of a master buffoon. It is based on a Russian folk legend and a folk theme. Prokofieff has incorporated in its music the extravagant invention which he practices so daringly.

The newest and oldest forms of musical composition meet on this bill. An Arab Fantasia is an authentic folk piece, an ancient form of Oriental divertimento in which singing, dancing and pantomime are united to create a mood. It has no formal scheme. The songs of bargemen, of harvesters, of women making bread, the dances of dervishes and dancing girls, the noises of the bazaar and the calls of the Koran all combine to make a pattern which, although purely atmospheric, is still vividly dramatic.

The Neighborhood Playhouse has developed its own technique of ballet pantomime presentation, and its ballet corps is also a student group which has received its training at the Playhouse through nearly ten years. They have gained experience and a common resourcefulness in playing together through such past productions of the Neighborhood Playhouse as Stravinsky's Petroushka, Ravel's The Magic Garden, Debussy's Toy Box, Griffes' Kairn of Koridwen, Rossini's La Boutique Fantasque and Morales' A Royal Fandango. Among those who appear in the forthcoming bill are Lily Lubell, Blanche Talmud, Anne Schmidt, Albert Carroll, Dan Walker and John Roche.

### Elshuco Trio at Aeolian Hall, March 13

The Elshuco Trio is giving its second subscription concert at Aeolian Hall, Thursday evening, March 13, playing

a trio in A minor, op. 22, by H. Waldo Warner, viola player of the London String Quartet. Other numbers on the program will be Beethoven's trio in D major, op. 70, No. 1, and Schubert's trio in B flat, op. 99.

### Schelling to Play Own Composition with Philharmonic

Concertgoers of Philadelphia, Washington, Baltimore, Lancaster and Pittsburgh are soon to hear Ernest Schelling's Impressions of an Artist's Life, for Mr. Schelling is to play this composition on tour with the Philharmonic Orchestra under Mr. Mengelberg, from March 10 to March 15.

### Flesch Popular as Orchestra Soloist

Carl Flesch is to appear with the Boston Symphony Orchestra on March 21 and 22. Mr. Flesch's popularity as an orchestral soloist is so great that he has already been engaged for next season by the St. Louis and Minneapolis orchestras. His season next year, by the way, is to be limited to fifteen engagements, many of which are already booked.

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Photo by Mishkin



## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

During the Washington's Birthday holiday week Broadway attractions attracted capacity audiences in practically every theater. Every playhouse and motion picture theater of importance was going at full blast. Last week, however, saw quite a few attractions depart. The Moscow Art Theater left the Jolson Theater, where it has played for many weeks, this being a return engagement for this season; a fairly good attendance was reported.

It is rumored that The Chiffon Girl, which opened two weeks ago at the Lyric, will be moved to the Jolson.

The feature picture, Abraham Lincoln, will remain at the Gaiety for another week and be succeeded by We Moderns, a play which has had a great success in Chicago.

The Lady played for a few weeks at The Empire and closed to go on tour, the Theater Guild attraction, St. Joan, taking its place, from the Garrick.

The Living Mask closed at the Punch and Judy after a five weeks' stay. This play of Pirendello's did not seem to fare so well.

Gypsy Jim closed at the Forty-ninth Street Theater after a six weeks' run.

### ESTELLE LIEBLING PUPIL SUCCESSFUL IN BALTIMORE.

Mary Berne, an artist-pupil of Estelle Liebling, filled a week's engagement in Baltimore at the Rivoli. Miss Berne met with instant success and her work was criticised by the leading music critics of that city, which in itself is rather unusual. The following was taken from the Baltimore News of February 20:

A visit to the Rivoli Theater the other day was made particularly agreeable by the singing of Mary Berne, coloratura soprano. Miss Berne has a young, fresh voice of lovely quality. It is well placed, very flexible, and her singing showed the effects of capable and intelligent schooling. Her number was the *Ab Fors e Lui* and its inseparable companion, *Sempre Libre* from Verdi's *Traviata*, and she sang it in a way that heartily merited the applause she got. While we have reached the point where we feel like shouting anybody who dares present an encore to anything, we were really sorry she did not add an extra.

Ruth Welsh has been engaged by Shuberts as prima donna of the Artists and Models Company. Ruth Welsh, who has a beautiful soprano voice, hails from Columbus, Ohio.

Evangeline Funk has been engaged by the same management as understudy to the prima donna of the Innocent Eues Company. Both these young artists are pupils of Estelle Liebling.

### THE CAPITOL.

A very large attendance packed this huge house during the past two weeks, where the feature picture, Scaramouche, had its showing. This is one of the biggest films of the year, and it must be admitted, one of the most successful seen in some time. The music, naturally, was limited to an arranged prologue, and the two scenes were identical with last week. The orchestra accompanied the film through its entirety, and was under the direction on last Thursday evening, for the first performance of the evening, of David Mendoza. From the attendance one would suppose that the picture could have continued for a third week.

### THE LYRIC THEATER.

The Chiffon Girl, a musical comedy, began at the Lyric Theater on February 19. Eleanor Painter is the star, assisted by George Reimherr. The music and lyrics were written by Carlo and Sanders, and a great many of the critics believe that there are at least two "hits" in the score, particularly the number, *Maybe Yes or No*. Despite all of the good things about this newest of musical plays, it is doubtful if it will have a very long run. The consensus of opinion is, that it lacks the sufficient amount of comedy which is necessary in a musical show.

The first week did not start off very auspiciously, due to

the fact that Miss Painter was ill and out for four performances, and Mr. Reimherr was also out of the cast for several days. Eleanor Painter has, perhaps, the loveliest voice in musical comedy today, and while Mr. Reimherr is a newcomer in this field he is the possessor of a splendid voice for the work, and if the production had a little more what one might call "pep," this Chiffon Girl would take its place among the leaders of musical attractions.

### THE RIALTO.

One of the most clever things on the program at the Rialto last week was Song Cartoons, a film novelty, by Charles K. Harris and Max Fleischer. Animated cartoons that proved very novel and entertaining were made from the good old songs *Mother, Mother*, *Mother, Pin a Rose on Me*; *Come Take a Trip in My Airship*, and *Goodbye, My Lady Love*. The audience was requested to join in the singing of the choruses, but at the performance we attended the response was not enthusiastic, although the applause for the number itself was decidedly so.

For Riesenfeld's Classical Jazz a new electrical musical instrument was used which recently has been developed by H. Gernsback, editor of Radio News, Science and Invention and Practical Electrics. It uses a standard vacuum tube and a radio loud speaker to project the sounds. It is played with keys like a piano. Tones produced with this instrument are peculiarly pure and of flute-oboe like quality, and the instrument should prove an addition to jazz orchestras. The other orchestral selection was the *Robespierre* by Henri Charles Litoff, the contrasting moods of which were effectively brought out by the well trained musicians under the direction of Hugo Riesenfeld and Willy Stahl. Emma Noe, of striking appearance and the possessor of a clear soprano voice of power, sang with assurance the aria from Massenet's *Herodiade*.

The feature picture, *Pola Negri in Shadows of Paris*, shown at the Rivoli the preceding week, was transferred to the Rialto last week. The remainder of the program included the Rialto Magazine and a Lloyd Hamilton comedy.

### THE RIVOLI.

There was added interest for many of the young Rivoli patrons in the program presented on Monday evening of last week, owing to the fact that Valentino appeared in person to present some prizes in connection with the Norma Talmadge *Ashes of Vengeance* contest. However, for those who were not particularly interested in the awards, the remainder of the program proved excellent. The *Saint-Saens Bacchanale* was given a colorful reading by the orchestra (Irvin Talbot and Emanuel Baer, conductors), and of special musical interest, too, was the Prologue from *I Pagliacci*, sung in true operatic style by Carl Formes. He was in costume and the setting furnished was striking. Very picturesque and appropriate as an introduction to the feature film was *Oriente*, in which Miriam Lax, soprano; Adrian da Silva, tenor, and La Torrecilla, dancer, participated. The *Song of Love*, featuring Norma Talmadge, portrays that famous film star in an entirely new role, that of a Biskra dancing girl. She is just as effective in this type of role as she is in those which have come to be associated with her. The program was concluded with a Cameo comedy, and of course there was the usual Rivoli Pictorial.

### NEWS ITEMS.

The Allentown Morning Call has a new broadcasting station, and many local musicians are having the opportunity of presenting their work to a local public. The following musicians have been heard repeatedly of late: Lou McFall, Harvy L. Fatzinger, Joseph Baker, Marjorie Chesbrough, James Tolan, Edward Weaver, Harry L. Baker, Chas. F. Weaver, Russell Manley and Edward Kunow.

The Zuro Grand Opera Company, under the direction of Josiah Zuro, will be presented in a twenty-minute excerpt from *Faust* at the Hippodrome. This very new and clever idea in presenting grand opera was offered by Mr. Zuro at the Rivoli Theater some weeks ago. The idea was accepted as one of the very finest musical ideas offered in a long time. Mr. Zuro himself will conduct during the Hippodrome engagement.

MAY JOHNSON.

### Another Radio Fan Writes Marion Lovell

Following is another letter received by Marion Lovell after she broadcasted over the WJZ on February 8:

My dear Miss Lovell:

I cannot refrain from expressing my gratitude and the gratitude of my friends for the splendid rendition of classical and operatic music at your last night's recital via WJZ. Most of us never heard of you before, and those radio concerts will undoubtedly help to bring you to the attention of the large audience which you unquestionably deserve. Your operatic selections were rendered seemingly with more ease and with better results, than some of our present famous prima donnas.

Thanks very much.

Yours very truly,

(Signed) HENRY KUNTZ,  
180 Broadway, New York City

### Patton Popular with Schools and Colleges

Oberlin College, Highland Hall School and Birmingham of Birmingham, Pa., have all heard Fred Patton this year, and he is booked for recital and concert appearances at the University of Georgia, University of Florida and Centenary Collegiate Institute of Hackettstown, N. J.

### Nikola Zan Pupil to Make Concert Debut

Marjorie Meyer, soprano, and artist pupil of Nikola Zan, will be heard in recital at Aeolian Hall, on March 17. She filled an engagement at Kingston, N. Y., on February 29. Miss Meyer gives promise of splendid things. She is only one of several excellent voices being trained in the Zan studios.

### Meisle Engaged for Mundell Mornings

Kathryn Meisle, the Chicago Opera contralto, has been engaged to appear in joint recital with Percy Grainger, the pianist, at the last of the Mundell Musical Mornings which is to be held at the Heights Casino, Brooklyn, on Friday morning, March 7. Miss Meisle's accompaniments will be played by Earl Beatty of Philadelphia.

### Jennie Irene Mix a Radio Critic

A critical review of radio music will begin in the Radio Broadcast Magazine, published by Doubleday, Page & Company, with the issue of March 15. Jennie Irene Mix, of Toledo, Ohio, has been chosen as music critic. This is one of the first departments of its kind in the country.

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## CHICAGO

(Continued from page 61)

Arthur Middleton, baritone, who has just joined the Bush Conservatory faculty, will be one of the soloists.

Jan Chiapusso, eminent pianist of the Bush Conservatory, who has been filling many concert engagements this season, will give a recital in Detroit on March 25.

Harold Triggs, artist-pupil of Mr. Chiapusso, is now on tour in Pennsylvania, where he is playing a number of return dates. Adolph Ruzicka, another artist student of Mr. Chiapusso, who, like Mr. Triggs, has a large class at the conservatory, will be the piano soloist at the Lyon and Healy artist concerts for the week of March 3-8.

### SYMPHONY PROGRAM.

This week's symphony program had been built by Frederick Stock with a view to educating the patrons of the symphony concerts with several novelties, in which the orchestra had the able assistance of Claire Dux soprano. The first novelty inscribed on the program was the concert aria, *Bei diesen schonen Augen*, ascribed to Mozart. This selection was beautifully sung by Miss Dux and superbly played by the orchestra and Vaclav Jiskra, principal of the double-bass section, who played the obligato with the dexterity of a violinist. This double-bass player is a master of his instrument, a virtuoso who has been known to play solos on the double-bass and whose runs and double-stops are nothing short of extraordinary.

The next novelty was the symphonic interlude of the third act of *Der Schatzgraber* by Schreker, and *Els' Lullaby* from the same, the latter sung by Miss Dux. The *Lullaby* is a beautiful contribution to the song literature and no doubt this number will be placed on many recital programs in the future. It was sung with simplicity and beauty of tone by the soloist, whose popularity here is today unsurpassed by any other singer. If all the music contained in *Der Schatzgraber* is an interesting and as well constructed as the interlude and the *Lullaby*, the Chicago Civic Opera Company would do well to include the opera in next year's repertory. Both selections were beautifully rendered by the orchestra and the public showed by vigorous applause its keen appreciation.

The third novelty was *Gymnopedies*, by Eric Satie, orchestrated by Claude Debussy. We were informed through the program notes, so well written by Felix Borowski, that "Satie disclosed some of the harmonic audacities that much later were offered to the world by Scriabin, Stravinsky and others of their kind" and that he foreshadowed in his works the impressionistic school of modernists, headed by Debussy. This is interesting and if for no other reason, Stock was right to include a work by Satie on the program. As for the piece itself, it has nothing to recommend it to other conductors nor to the public. It received a cool reception at the hands of its first Chicago audience, and in all probability the work will not be repeated by the orchestra.

The concert was opened with Bach's *Tocatta in F major*, arranged, or disarranged, by Heinrich Esser. Bach's *F major toccata* should remain what it was intended by its creator; the symphonic arrangement by Esser, vested in modern orchestration, does not fit the style of two hundred years ago and sounds too boisterous. The Mahler fourth symphony, *G major*, was the real backbone of the program. This work has been analyzed previously and, as heretofore, proved here and there a little puzzling, but on the whole, one of the most interesting symphonies of modern times. In the last movement the soprano solos were sung by Miss Dux in a manner all to the credit of the singer.

Miss Dux also sang the aria, *Me voila seule*, from Bizet's *Pearl Fishers*. The many intricacies found in the aria have made the number one of the test pieces in the soprano repertory. The soloist showed her complete mastery of her art through her rendition. If technically her work was the acme of perfection, her voice lent itself to color the music set down by the famous composer of *Carmen*, whose *Pearl Fishers* will probably be presented next season by the Chicago Civic Opera. Miss Dux was recalled many times to the stage to acknowledge the prolonged plaudits of a well pleased and appreciative audience. The Harvest Festival from Max Schillings' *Moloch*, concluded most auspiciously this very diversified and well arranged program. Conductor Stock directed part of the program and for the first time in several weeks used now and then his right hand, but

## HOW THEY LOOKED THEN—



MISCHA LEVITZKI.

In a pretty sailor suit, as he looked at the time of his debut in Berlin, January, 1914. Daniel Mayer, his present manager, heard him then, and it was his faith in him that brought the youngster to America after the war for the beginning of his tremendously successful career.



for the most part conducted with his left. The other part of the program was directed by Eric Delamarter, the able assistant conductor of the Chicago Symphony Orchestra.

#### SHERWOOD SCHOOL RECITALS.

Pupils of the piano department were heard in recital on Thursday evening, February 14, at the Sherwood Recital Hall. Some thirty students appeared in a diversified and well arranged program.

A recital on Thursday evening, February 21, was participated in by pupils of the piano and dramatic departments.

#### MUSICAL NEWS ITEMS.

Announcement is made of a concert to be given by Viola Mitchell, the little Pittsburgh violinist, in the Studebaker Theater on Saturday morning, March 5. Henry Welton, the tenor, who won the recent vocal contest of the Society of American Musicians, will share the program, which is given as a benefit for the building fund of the National Kindergarten and Elementary College.

The 531st concert of the Musicians' Club of Women, on February 25, at the Fine Arts Recital Hall, was given by Alvane Resseguie, Stella and Marion Roberts, Louise Hattstaedt Winter and a trio made up of Malvina Neilsson Hoffman, Elizabeth Olk-Roehlk and Grace Desmond Holland.

Following is a list of recent professional engagements of Mr. and Mrs. Karl Buren Stein's students: Lempi Simonson, soprano, is meeting with extraordinary success in her series of concerts for the Finnish societies in the Eastern and New England States; John G. Grace, bass, was soloist at the Chicago Heights Municipal Band concert at Masonic Temple there on March 2; the Suburban Male Quartet of Karl Buren Stein students gave a sacred concert at the Lutheran Nazareth Church in England, March 2; Eileen Everett, soprano, was soloist at the annual meet of the Federation of Women's Clubs at Oak Park, February 19; William S. Schwartz, tenor, scored a distinct success as soloist for the Philharmonic Orchestra at Turner Hall on February 24; Florence Haack, dramatic reader, gave special numbers on the Washington birthday program given by the First M. E. Church at Powers Theater; Helen Strible, dramatic reader, was the entertainer at the banquet by the Young People of Pilgrim Congregational Church, given at Oak Park Arms, March 1.

RENE DEVRIES.

#### Marcella Geon Gives Musicale

Last Friday evening Marcella Geon gave a musicale in the ballroom of Vestovs Dancing Studio, 47 West Seventy-second street. There was a formal program offered by well known singers, followed by a general reception and dancing. It was one of the most entertaining and beautifully appointed affairs of the mid-winter season. Among the artists taking part were Alice MacLain, Frank Taylor,

Margaret Clarkson, J. J. Scheuch, Lillian Ring, Ruth Reynolds, Mme. Christine Paauw. All of these singers contributed various numbers, and to the large gathering made a very deep impression because of excellent diction and artistic interpretations. They were all the possessors of lovely voices. Many of these singers are artist pupils from the William Thorne and Harry Colin Thorpe Studios. Marie Haun, solo dancer, of the Strand Roof, also took part in the program, dancing gracefully. Miss Geon, the hostess, was the accompanist for the evening, and was the recipient of many compliments regarding her artistic coaching with these artists.

Among the eminent musicians who were present beside Mr. Thorne and Mr. Thorpe were Giovanni Martino, Mme. Yvonne de Treville, Baroness Von Klenner, Nelle Richmond Eberhart, Mme. Jennie Callaway-John, Oliver Denton, George Morgan and Victorine Hayes. Beside the above list there was a large gathering of social acquaintances.

#### MARY POTTER INTERVIEWED

(Continued from page 40)

in Hartford, brought forth glowing praise from public and press. On January 21 Miss Potter began a five weeks' tour, starting in Washington, D. C., during which time thousands will hear and appreciate her beautiful voice.

Miss Potter gratefully and graciously attributes her noteworthy success to the genuine and heartfelt interest and untiring efforts of her instructor, Joseph Regneas, of New York. She says that one of the most encouraging events during her long association with Mr. Regneas, was at a lesson where she had just sung Ah, Rendimi. There were tears in his eyes when he said to her very simply, "Miss Potter, you are doing some very beautiful singing." She knew then that if her singing of this aria moved him to such an extent, that she had it in her to sing, for while kind to a fault, he is a just and conscientious critic. Only those who have studied with this master can fully appreciate the encouragement such praise means. Miss Potter believes in the great value of summer study. Free from the fatigue of travel and the nervous strain of public work, the artist and student can, amid the beautiful surroundings and inspiring environment of the Regneas colony in the Maine woods make great strides in this glorious art, prepare and "try out" recital programs. The villagers of Raymond, Maine, have more than once been the first audience to hear a piece of work that during the following winter season was to create a sensation among the more sophisticated and exacting audiences of the large cities. Miss Potter, with her charming personality and equally exquisite voice, has won the hearts of these stolid New Englanders as she does those of her audiences throughout our broad land. As beautiful in spirit

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as she is in voice and in person, talented, sincere, reliable, studious and painstaking, there is no question about a brilliant future for this young artist.

F. W.

#### Harry M. Hinkle Dead

Harry M. Hinkle, father of Florence Hinkle-Witherspoon, passed away on Monday, February 18, at his home near Philadelphia. Mr. Hinkle had been an official of the Pennsylvania R. R. for many years. He was a great lover of music and the possessor of an excellent bass voice.

#### Nikisch Sails for Germany

Mitja Nikisch sailed for Germany recently on the S. S. Pittsburgh. After a brief sojourn with his family, he will go to England for a spring tour, returning to this country early next fall.

#### James Westley White in Florida

A card from West Palm Beach, Fla., from James Westley White, the baritone, reads: "I am giving some concerts in Florida and enjoying sunshine and warmth here for two weeks."

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## Philadelphia Music Club Notes

The Philadelphia Music Club presented Ethelbert Nevin's *Captive Memories*, song-cycle for baritone with recitative and mixed quartette, at its program on March 4 in the ball-room of the Bellevue-Stratford. The soloists were scheduled to be Adela Tucker Gulbrandsen, Ella Olden Hartung, Herman Gatter, George Emes, with Margaret Anders, reader. Appearing also on the program were the Philadelphia Music Club's Chamber Music Trio (Arthur E. Hice, pianist; Romeo Cella, cellist, and Max Seenofsky, violinist).

For the club's Choral Concert on March 20, Lambert Murphy has been engaged as soloist. The chorus will be directed by its new leader, Clarence K. Bawden.

Andreas Dippel has been engaged to stage Gounod's opera, *Mirella*, for the club's annual presentation of classical opera in April. J. W. F. Leman will train the choruses and direct the Philadelphia Women's Symphony Orchestra in the score. Soloists will be from the club's active membership.

A ballet of 200 under Caroline Littlefield, and the Philadelphia Music Club chorus, under Clarence K. Bawden, will assume responsibility for an epoch in the big pageant to be presented in Philadelphia during Music Week.

## Karle a Decided Success

Theo Karle's recent concert in Bloomsburg, Pa., was a decided success. The audience became more and more en-

thusiastic until at the end of the program they demanded so many encores that Mr. Karle almost missed his train.

## Zerffi Pays Tribute to His Assistant

Ethel Pfeifer is in receipt of the following letter from William A. C. Zerffi, which speaks for itself:

Miss Ethel Pfeifer,  
172 West 79th Street, New York City.

My dear Miss Pfeifer:

In asking you to undertake the work of assisting me in my teaching, I feel impelled to express to you my sincere appreciation of the conscientious and thorough work you have done for me ever since



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ETHEL PFEIFER

we have been associated together. I feel confident that your efforts will meet with continued success, for your qualifications are such as to justify the most sanguine expectations.

Possessing, as you do, a keen and discriminating sense of hearing, sound musicianship and a thorough grasp of the anatomy and physiology of the vocal tract, the solution of the problems of voice production should offer you no insurmountable difficulties. It is my firm conviction that you will accomplish work which will be of great value to the vocal profession, and I need hardly add that my best wishes will always follow you in your endeavors.

With kindest regards, and looking forward to the pleasure of a continued association, I remain,

Yours very sincerely,

(Signed) WILLIAM A. C. ZERFFI.

## NEW YORK CONCERT ANNOUNCEMENTS

## Thursday, March 6

Symphony Society of New York, afternoon.....Carnegie Hall  
Philharmonic Society of New York, evening.....Carnegie Hall  
Jascha Gurciwich, saxophone recital, evening.....Aeolian Hall  
Anna Kwartin, song recital, evening.....Town Hall

## Friday, March 7

Philharmonic Society of New York, afternoon.....Carnegie Hall  
Symphony Society of New York, evening.....Carnegie Hall  
La Forge-Berumen Noonday Musicals.....Aeolian Hall  
Paul Whiteman's Orchestra, afternoon.....Aeolian Hall  
Jeraldine Calla, song recital, evening.....Aeolian Hall

## Saturday, March 8

Manuel Quiroga, violin recital, afternoon.....Carnegie Hall  
John Powell, piano recital, afternoon.....Aeolian Hall  
Ernest Schelling, piano recital, evening.....Aeolian Hall

## Sunday, March 9

Philharmonic Society of New York, afternoon.....Carnegie Hall  
Isa Kremer, song recital, evening.....Carnegie Hall  
Symphony Society of New York, afternoon.....Aeolian Hall  
Society of Friends of Music, afternoon.....Town Hall  
Smetana Centennial Concert, evening.....Town Hall

## Monday, March 10

American Glee Clubs, evening.....Carnegie Hall  
Beethoven Association, evening.....Aeolian Hall  
Sonya Mitchell, piano recital, evening.....Town Hall

## Tuesday, March 11

Philadelphia Orchestra, evening.....Carnegie Hall  
Gerald Maas, cello recital, afternoon.....Aeolian Hall  
Winifred Ridge, song recital, evening.....Town Hall

## Wednesday, March 12

Music Lovers' Association, evening.....Carnegie Hall  
Margaret Northrup, song recital, afternoon.....Aeolian Hall  
American National Orchestra, evening.....Aeolian Hall  
Eather Dale, song recital, evening.....Town Hall

## Three New York Recitals for Münz

This season in America has been so successful for Mieczyslaw Münz that he is to give three New York Carnegie Hall recitals next year. The pianist appeared February 15 in recital at Peabody Institute in Baltimore, and February 17 as the featured soloist at the Metropolitan Opera House Sunday concert.

## Arden for Jersey City

Cecil Arden, of the Metropolitan Opera Company, will sing in Jersey City on March 9 with Martinelli. Among other cities to hear her during the latter part of March will be Lincoln, Neb.; Kansas City, Falls City, and Madison, Wis.

## Gerald Maas to Give Recital

Gerald Maas, well known cellist, will be heard at his own recital at Aeolian Hall on Tuesday afternoon, March 11. He will have the assistance of Walter Golde at the piano. Mr. Maas recently had a successful appearance with the Detroit Orchestra.

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